

# DIRECTORY OF DANCE COMPANIES

## FISCAL YEAR 1975

Please note that this directory is to be used in conjunction with the separate and accompanying publication, "Dance Touring Program: Guidelines for Sponsors."



# Dance Touring Program

DIRECTORY OF DANCE COMPANIES

Fiscal Year 1975

and

LIST OF STATE OR REGIONAL PEOPLE  
RESPONSIBLE FOR THE ADMINISTRATION OF THE  
DANCE TOURING PROGRAM FOR FISCAL YEAR 1975

and

TOURING SCHEDULE 1973-74  
(COORDINATED RESIDENCY TOURING PROGRAM)

NATIONAL ENDOWMENT FOR THE ARTS

Please note that this directory is to be used in conjunction with the separate and accompanying publication, "Dance Touring Program: Guidelines for Sponsors."

This directory was compiled by Charles Reinhart Management, Inc., 510 Madison Avenue, New York, New York 10022, under contract to the National Endowment for the Arts.

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DANCE TOURING PROGRAM  
DIRECTOR OF DANCE COMPANIES  
Fiscal Year 1975

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## DIRECTORY NOTES

### GENERAL NOTES:

1. Please note that the administration of touring engagements for the three largest dance companies will continue to be handled directly by the Dance Program Office of the National Endowment and not by the State Arts Agencies. The size and complexity of the touring engagements for these companies — New York City Ballet, American Ballet Theatre, and City Center Joffrey Ballet — are such that they necessitate different administrative structures. If you are interested in engaging one or more of these companies, please contact directly:

Director of Dance Programs  
National Endowment for the Arts  
Washington, D.C. 20506  
(202) 382-5853

2. Sponsors should make careful note of the fact that the companies appearing in this Directory of Dance Companies have met certain *quantitative* requirements (listed on page 5 of the Guidelines for Sponsors). However, the National Endowment for the Arts has made no *qualitative* judgments about the companies included. The *qualitative* selection is left entirely to the sponsor's discretion.

3. There has in the past been some confusion over company fees listed as a minimum amount plus additional travel. The Endowment supports up to one-third of the company's quoted minimum fee for the appropriate time period, geographic area, and so forth. If the company negotiates additional payments beyond this minimum for extra travel costs or any other reason, the Endowment does *not* participate in that additional cost.

### COMPANY INFORMATION NOTES:

4. The number in parentheses after the company name refers to the year in which the company was originally formed.

5. The **Booking Manager** as listed is generally responsible for promoting and contracting the company's tours.

6. The **Company Manager** is generally responsible for arranging internal scheduling for the tour, the residency schedule, direct communication with sponsors, etc. If the company manager tours with the company, this information may be found under the section on **TOURING PERSONNEL**.

7. The **MINIMUM WEEKLY FEE** is for five and one-half days in residence; the minimum half-week fee is for two and one-half days in residence and is exactly one-half the weekly fee; the minimum one day fee is for one full day in residence (not to be interpreted as single night engagement fee), and is exactly one-fifth the weekly fee. Residencies must be at least one-half week in length (2½ working days) and may be lengthened by increments of one day. The Endowment's participation will be limited to one-third of the company's quoted minimum fee or \$8,000 per week (\$4,000 per half-week, \$1,600 per additional day), whichever is less. Companies may not accept less than their stated minimum fees for engagements, whether they are supported under the Dance Touring Program or not.

8. **AVAILABILITY** refers to the period July 1, 1974 to June 30, 1975. The indication "Open" means that at the time of publication, the entire year was open for bookings.

9. The number of **TOURING PERSONNEL** indicated by the company is the minimum number of personnel (artistic and staff) which tour regularly with the company. Sponsors will have the right to insist on this minimum.

10. **PERFORMING SPACES** refers to alternative spaces other than a traditional proscenium stage for activities which require stage spaces (this may or may not include outdoor locations).

11. Under the section **PUBLICITY SERVICES OFFERED BY THE COMPANY**, charges for materials and services may only be estimates, please check exact costs at time of contracting, with the Company Manager or Booking Manager.

12. In the column **Space and Technical Requirements** under **RESIDENCY ACTIVITIES OFFERED** please contact the Company Manager for more complete technical requirements. In most cases, the terms "dance floor," "wood floor," "good floor", etc., whether for performance, rehearsal, or classes, refer to a suspended wood floor, smooth but not slippery, and preferably not shellacked. Most dance companies, unless they specify otherwise, require a wood floor for all activities.

13. PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON are for the period July 1, 1972 to June 30, 1973 and may be either Coordinated Residency Touring Program (CRTP) dates, or non-CRTP dates. Only tour dates, no company home engagements, have been included. Companies have available for sponsor inquiries lists of previous sponsorship, including full address and phone number of sponsors.

14. Abbreviations for states in this directory have been taken from the National Zip Code Directory, with the exception of American Samoa which we have abbreviated, AS. Following is the list of state abbreviations, and their corresponding states:

Alabama . . . . .	AL	Louisiana . . . . .	LA	Oregon . . . . .	OR
Alaska . . . . .	AK	Maine . . . . .	ME	Pennsylvania . . . . .	PA
Arizona . . . . .	AZ	Maryland . . . . .	MD	Puerto Rico . . . . .	PR
Arkansas . . . . .	AR	Massachusetts . . . . .	MA	Rhode Island . . . . .	RI
California . . . . .	CA	Michigan . . . . .	MI	South Carolina . . . . .	SC
Colorado . . . . .	CO	Minnesota . . . . .	MN	South Dakota . . . . .	SD
Connecticut . . . . .	CT	Mississippi . . . . .	MS	Tennessee . . . . .	TN
Delaware . . . . .	DE	Missouri . . . . .	MO	Texas . . . . .	TX
District of Columbia . . . . .	DC	Montana . . . . .	MT	Utah . . . . .	UT
Florida . . . . .	FL	Nebraska . . . . .	NB	Vermont . . . . .	VT
Georgia . . . . .	GA	Nevada . . . . .	NV	Virginia . . . . .	VA
Guam . . . . .	GU	New Hampshire . . . . .	NH	Virgin Islands . . . . .	VI
Hawaii . . . . .	HI	New Jersey . . . . .	NJ	Washington . . . . .	WA
Idaho . . . . .	ID	New Mexico . . . . .	NM	West Virginia . . . . .	WV
Illinois . . . . .	IL	New York . . . . .	NY	Wisconsin . . . . .	WI
Indiana . . . . .	IN	North Carolina . . . . .	NC	Wyoming . . . . .	WY
Iowa . . . . .	IA	North Dakota . . . . .	ND	American Samoa . . . . .	AS
Kansas . . . . .	KS	Ohio . . . . .	OH		
Kentucky . . . . .	KY	Oklahoma . . . . .	OK		

# LIST OF STATE OR REGIONAL PEOPLE RESPONSIBLE FOR THE ADMINISTRATION OF THE DANCE TOURING PROGRAM FOR FISCAL YEAR 1975

Sponsors should immediately contact the appropriate person or agency for their state to express interest in participating in the program in Fiscal Year 1975, and must keep in touch with this person throughout the year as plans and contracts become finalized.

## ALABAMA

M. J. Zakrzewski  
Executive Director  
Alabama State Council on the Arts  
and Humanities  
322 Alabama Street  
Montgomery, Alabama 36104  
(205) 269-7804

## ALASKA

Kenneth A. Cory  
Arts Programs Director  
Alaska State Council on the Arts  
338 Denali Street  
Anchorage, Alaska 99501  
(907) 279-3824

## AMERICAN SAMOA

American Samoa Arts Council  
Office of the Governor  
Pago Pago, American Samoa 96920

## ARIZONA

see: Rocky Mountain Arts and  
Humanities Foundation

## ARKANSAS

see: Mid-American Arts Alliance

## CALIFORNIA

Pete Tencati, Assistant Director  
California Arts Commission  
808 "O" Street  
Sacramento, California 95814  
(916) 445-1530

## COLORADO

see: Rocky Mountain Arts and  
Humanities Foundation

## CONNECTICUT

June Kennedy  
Connecticut Commission on the  
Arts  
340 Capitol Avenue  
Hartford, Connecticut 06106  
(203) 566-4770

## DELAWARE

Larry Wilker, Theater Manager  
The Grand Opera House  
818 Market Street  
Wilmington, Delaware 19801  
(302) 652-5577

## DISTRICT OF COLUMBIA

Gail Harris  
Program Assistant  
D.C. Commission on the Arts  
1329 "E" Street, N.W. Room 444  
Washington, D.C. 20004  
(202) 347-5905-6

## FLORIDA

Anna P. Price  
Special Projects Coordinator  
Fine Arts Council of Florida  
Division of Cultural Affairs  
Department of State, The Capitol  
Tallahassee, Florida 32304  
(904) 488-2416

## GEORGIA

see: South Carolina Arts  
Commission

## GUAM

Insular Arts Council of Guam  
P.O. Box EK (University of Guam)  
Agana, Guam 96910

## HAWAII

Alfred Preis, Executive Director  
Hawaii State Foundation on Culture  
and the Arts  
250 South King Street, Room 310  
Honolulu, Hawaii 96813  
(808) 548-2211

## IDAHO

see: Rocky Mountain Arts and  
Humanities Foundation

## ILLINOIS

Ann Barzel, Dance Consultant  
Illinois Arts Council  
111 North Wabash Avenue  
Chicago, Illinois 60602  
(312) 793-3520

## INDIANA

Mrs. Cindy Gehrig  
Arts/Education Coordinator  
Indiana Arts Commission  
Office of the Governor  
Indianapolis, Indiana 46204  
(317) 633-5649

## IOWA

see: Upper Midwest Regional Arts  
Council

## KANSAS

see: Mid-America Arts Alliance

## KENTUCKY

James Edgy, Executive Director  
Kentucky Arts Commission  
Capitol Plaza Tower, Room 614  
Frankfort, Kentucky 40601  
(502) 564-3757

## LOUISIANA

Mrs. Jeanne Bruno  
Louisiana Council for Music and  
the Performing Arts  
Suite 804, International Building  
611 Gravier Street  
New Orleans, Louisiana 70130  
(504) 527-5070

## MAINE

Anne Erwin, Arts & Humanities  
Association  
Maine State Commission on the Arts  
and Humanities  
State House  
Augusta, Maine 04330  
(207) 289-2724

## MARYLAND

Mrs. Linda Vlasak  
Maryland Arts Council  
15 West Mulberry  
Baltimore, Maryland 21210  
(301) 685-7470

## MASSACHUSETTS

Eric Van Johnson  
Massachusetts Arts and Humanities  
Foundation, Inc.  
14 Beacon Street  
Boston, Massachusetts 02108  
(617) 727-3668

## MICHIGAN

Mrs. Dorothy Amarandos,  
Performing Arts Coordinator  
Michigan Council for the Arts  
10125 East Jefferson Avenue  
Detroit, Michigan 48214  
(313) 256-3731



**MID-AMERICA ARTS ALLIANCE**

for: Arkansas, Kansas, Missouri,  
Nebraska, Oklahoma

Peter B. Milstein  
Executive Director  
Mid-America Arts Alliance  
Suite 231  
3835 Holdrege  
Lincoln, Nebraska 68503  
(402) 472-3647

**MINNESOTA**

see: Upper Midwest Regional Arts  
Council

**MISSISSIPPI**

Mary Lou McKie, Administrative  
Assistant  
Mississippi Arts Commission  
301 North Lamar Street  
P.O. Box 1341  
Jackson, Mississippi 39205  
(601) 354-7336

**MISSOURI**

see: Mid-America Arts Alliance

**MONTANA**

see: Rocky Mountain Arts and  
Humanities Foundation

**NEBRASKA**

see: Mid-American Arts Alliance

**NEVADA**

see: Rocky Mountain Arts and  
Humanities Foundation

**NEW HAMPSHIRE**

Deborah Cowan, Dance Coordinator  
New Hampshire Commission on  
the Arts  
Phenix Hall, 40 North Main Street  
Concord, New Hampshire 03301  
(603) 271-2789

**NEW JERSEY**

Loretta Labuza, Dance Chairperson  
Middlesex County Arts Council  
Burr. E. Coe Vo-Tech School  
112 Rues Lane  
East Brunswick, New Jersey 08816  
(201) 254-8700

**NEW MEXICO**

see: Rocky Mountain Arts and  
Humanities Foundation

**NEW YORK**

Rudolph Nashan  
Touring Program Assistant  
New York State Council on  
the Arts  
528 Oak Street  
Syracuse, New York 13203  
(315) 474-6429

**NORTH CAROLINA**

see: South Carolina Arts  
Commission

**NORTH DAKOTA**

see: Upper Midwest Regional  
Arts Council

**OHIO**

Performing Arts Coordinator  
Ohio Arts Council  
50 West Broad Street  
Columbus, Ohio 43215  
(614) 469-2613

**OKLAHOMA**

see: Mid-America Arts  
Alliance

**OREGON**

see: Rocky Mountain Arts and  
Humanities Foundation

**PENNSYLVANIA**

Ms. Helene Morrow  
Pennsylvania Council on the  
Arts  
503 North Front Street  
Harrisburg, Pennsylvania 17101  
(717) 787-6883

**PUERTO RICO**

Ricardo Alegria  
Executive Director  
Instituto de Cultura Puertorriquena  
Apartado Postal 4184  
San Juan de Puerto Rico 00905  
(809) 723-2115

**RHODE ISLAND**

Ms. Nancy Cherico  
Rhode Island State Council on  
the Arts  
4365 Post Road  
East Greenwich, Rhode Island 02818  
(401) 884-6410

**ROCKY MOUNTAIN ARTS AND  
HUMANITIES FOUNDATION**

for: Arizona Colorado, Idaho,  
Montana, Nevada, New Mexico,  
Oregon, Utah, Washington,  
Wyoming

Dance Coordinator  
Rocky Mountain Arts and  
Humanities Foundation  
2480 W. 26th Avenue  
Suite 300B  
Denver, Colorado 80211  
(303) 458-8000  
(The Foundation is in the process  
of hiring two dance coordinators,  
one of whom will cover Washing-  
ton, Oregon, Idaho, Montana, and  
Wyoming; the other will cover  
Nevada, Utah, Colorado, New  
Mexico and Arizona.)

**SOUTH CAROLINA**

for: Georgia, North Carolina, South  
Carolina, Tennessee

Rick George, Director  
Professional Arts Development  
Division  
South Carolina Arts Commission  
1205 Pendleton Street  
Columbia, South Carolina 29201  
(803) 758-3442

**SOUTH DAKOTA**

see: Upper Midwest Regional Arts  
Council

**TENNESSEE**

see: South Carolina Arts  
Commission

**TEXAS**

Maurice Coats, Executive Director  
Texas Commission on the Arts  
and Humanities  
P.O. Box 13406  
202 W. 13th  
Austin, Texas 78711  
(512) 475-6593

**UPPER MIDWEST REGIONAL ARTS  
COUNCIL**

for: Iowa, Minnesota, North Dakota,  
South Dakota, Wisconsin

Charles C. Fullmer, Director  
Upper Midwest Regional Arts  
Council  
Suite 205  
Old Federal Courts Building  
109 West Fifth Street  
Saint Paul, Minnesota 55102  
(612) 224-5366

## **UTAH**

see: Rocky Mountain Arts and  
Humanities Foundation

## **VERMONT**

Patricia Abraham  
Fine Arts Division Director  
Castleton State College  
Castleton, Vermont 05735  
(802) 468-5611 or 5619

## **VIRGINIA**

Frank R. Dunham, Executive  
Director  
Virginia Commission of the Arts  
and Humanities  
1215 State Office Building  
Richmond, Virginia 23219  
(804) 770-4492

## **VIRGIN ISLANDS**

Stephen J. Bostic  
Executive Director  
Virgin Islands Council on the Arts  
Caravelle Arcade  
Christiansted, St. Croix  
U.S. Virgin Islands 00820  
(809) 773-3075

## **WASHINGTON**

see: Rocky Mountain Arts and  
Humanities Foundation

## **WEST VIRGINIA**

Ewel Cornett, Executive Director  
West Virginia Arts and Humanities  
Council  
State Office Building 6,  
Room B-531  
1900 Washington Street, East  
Charleston, West Virginia 25305  
(304) 348-3711

## **WISCONSIN**

see: Upper Midwest Regional Arts  
Council

## **WYOMING**

see: Rocky Mountain Arts and  
Humanities Foundation



# ACME DANCE COMPANY (1969)

**Artistic Director:** James Cunningham

**Booking Manager:** Sheldon Soffer Management, Inc.  
130 West 56th Street  
New York, New York 10019  
(212) 757-8060

**Company Manager:** Ted Striggles  
c/o The Acme Dance Company  
151 West 74th Street  
New York, New York 10023  
(212) 877-2265

**MINIMUM WEEKLY FEES:** First Week — \$7000  
Subsequent Weeks — \$6500

**AVAILABILITY:** Open

**TOURING PERSONNEL:** 5-8 dancers (including artistic director); designer/technical director. Artistic Director and Company Manager always tour with the company.

**PERFORMING SPACES:** Company will perform in gymnasium-sized spaces with limited technical facilities; company will also perform outside with adequate sound equipment.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Studio or similar space for up to two (2) hours/daily — variable.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** Posters (14x22); flyers (6x9); black and white glossy press photos — cost of all of the aforementioned is shipping charges; no charge for a complete pressbook.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concerts: Theatres	Company	Adequate equip., time, and crew	
Concerts: Theatre plus other indoor space	Company plus maximum 150 student volunteers	Gym-sized space-limited technical facilities are ok	
Children's Concerts	Company	Variable	Primary/secondary school students
Audience Participation Workshop plus Concert	Company plus maximum 150 student volunteers	Gym-sized space-limited technical facilities	
Outdoor Environmental Events and Performances	Company plus maximum 150 student volunteers	Adequate sound system	
Sound/Movement classes for dancers/non-dancers	Artistic Director and Company Members	Indoors/outdoors (seasonal) tape/record player	
Classes for Dance/Theatre students	Artistic Director and Company Members	Indoors/outdoors (seasonal) tape/record player	
Lectures/Seminar Classes	Artistic Director, Company Members, Technical Director		For civic groups, academic classes, etc.
Children's Classes	Artistic Director and Company Members		All ages

**COMPANY NARRATIVE:** The Acme Dance Company emphasizes teaching and performing equally in its residencies, offering 1) Performances (of repertory intended for strictly adult, general or children's audiences) in proscenium theatres or appropriate large indoor or outdoor spaces. Up to 150 local volunteers are often included in the concert performances. 2) Sound and Movement workshops, for dancers and non-dancers, utilizing techniques derived from yoga, acting, vocal, and movement improvisation, ballet, modern dance and rock dancing. 3) Seminars and lecture classes which introduce the company and its particular kind of theatre and additionally explore specific problems of writing dance criticism.

## SAMPLE RESIDENCIES

- ½ week: 1) Company concert in theatre. Open sound and movement workshop (dancers and non-dancers). Technique classes (all levels). Introductory lecture or seminar. Possible children's program or,  
2) Company concert in both theatre and gymnasium-type space or,  
3) Audience participation workshop plus performance in gym-type space using up to 150 volunteers. Introductory lecture or seminar. Possible children's program.
- 1 week: Company concert or theatre/gym performance as above. Open workshop with environmental events. Technique classes. Introductory lecture and dance criticism seminar. Design for dance class. Possible children's program and classes.
- 1½ weeks: Company concert in theatre. Open workshop, technique classes, lectures and seminars, design class as above. Second theatre/gym concert or gymnasium concert using volunteers. Extensive children's activities.
- 2 weeks: Company performances at beginning and end of residency. Range of student and civic group classes. Outdoor performances and environmental events using volunteers. Range of children's activities.



# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Dancing with Maisie Paradocks	Cunningham	tape collage by Cunningham/Persichetti and live sound	1973	45 min.	6-8
Everybody in Bed	Cunningham/Persichetti	tape collage as above and live sound	1972	30 min.	2
The Clue in the Hidden Staircase	Cunningham	tape collage as above and live sound	1971	45 min.	6-8
The First Family: Isadora Duncan and Donald Duck	Cunningham	tape collage as above and live sound	1971	45 min.	5-8 plus volunteers
The Junior Birdsmen	Cunningham	tape collage as above and live sound	1970	45 min.	5-8 plus volunteers
Lauren's Dream	Cunningham/Persichetti	tape collage as above and live sound	1970	30 min.	2
Evelyn the Elevator	Cunningham	tape collage as above and live sound	1968	30 min.	6-8
Dances for Children: 1) The Creation of the World 2) Changing and Changing 3) Space Voyage	Cunningham	tape collage as above and live sound	1973	20-60 min.	5-8 plus volunteers

# PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
University of Wisconsin	Madison, WI	Jul. 5-6, 1972
The Place	London, England	Aug. 22-24, 1972
Wellesley College	Wellesley, MA	Oct. 16-18, 1972
Simon Fraser University	Vancouver, British Columbia	Oct. 26-28, 1972
Western Washington State College	Bellingham, WA	Oct. 31, 1972
Neighborhood Arts Program	San Francisco, CA	Nov. 10-11, 1972
San Diego State College	San Diego, CA	Nov. 13-15, 1972
University of California	Los Angeles, CA	Nov. 16-18, 1972
University of New Mexico	Albuquerque, NM	Nov. 27-29, 1972
Brandeis University	Waltham, MA	Jan. 11-13, 1973
York University	Toronto, Ontario	Jan. 19-21, 1973
Chicago Dance Foundation	Chicago, IL	Mar. 7-9, 1973
Greater Charlotte Dance Guild	Charlotte, NC	Mar. 21-23, 1973
Cooperating Raleigh Colleges	Raleigh, NC	Mar. 26-28, 1973
SUNY, New Paltz	New Paltz, NY	Mar. 31, 1973
Bradford College	Bradford, MA	Apr. 2-4, 1973
Marquette University	Milwaukee, WI	Apr. 11-13, 1973
Walker Art Center	Minneapolis, MN	Apr. 16-17, 1973
Vanderbilt University	Nashville, TN	Apr. 25-27, 1973
University of South Florida	Tampa, FL	Apr. 30-May 12, 1973

# ALVIN AILEY CITY CENTER DANCE THEATER

## ALVIN AILEY CITY CENTER DANCE THEATER (1958) (1958)

Booking Manager: Columbia Artists Management, Inc.  
165 West 57th Street  
New York, New York 10019  
(212) 247-6900

Artistic Director: Alvin Ailey  
Company Manager: William Hammond  
229 E. 59th Street  
New York, New York  
(212) 832-1740

**MINIMUM WEEKLY FEES:** \$30,000/week.

**AVAILABILITY:** Available except December 2-22, 1974 and April 21-May 11, 1975.

**TOURING PERSONNEL:** 24 dancers; production manager; lighting designer; stage manager; asst. stage manager; wardrobe director; 3 electricians; carpenter; 1 propman (if union regulations require one). The Artistic Director occasionally tours with the company.

**PERFORMING SPACES:** Only proscenium or thrust stage are practical for the company. The playing space should be 40'x30'. The company will consider performing outside: shaded area; dancing area should have a wood floor as per AGMA regulations; if the theater is comparable to Wolftrap, Saratoga or the Greek Theater.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** The rehearsal and company classes can be run in the theater in which the performances will be held or in studio space (if adequate in size--at least 30'x50' and has a floor conforming to AGMA regulations). The company should have a minimum of 4 hours a day for rehearsal and class and at most seven hours for rehearsal and class (1½ hours for class; ½ hour break; 2-5 hours for rehearsal). Each studio used should have adequate electrical outlets for tape recorders. It is also important that the height for the ceilings be adequate for lifts etc.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** Provided by the Booking Manager to the sponsor: Press kits which consist of glossies, etc; color photos or slides are offered if available; 1 circular for every dollar of the fee paid to the company; 1 window card for every \$100 of the fee, 2 three-sheets. Extra circulars cost the sponsor \$25/1000, extra window cards cost the sponsor \$20/100.

### RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performance	Full Company	Proscenium; stagefloor meeting AGMA regulations 40'x50'	Ballets by Ailey; new works by other choreographers; works of historic significance.
Open Rehearsals	Ballet Mistress	Conducted on stage	Stop and go rehearsal with an invited audience, performed in rehearsal clothes
Master Classes	Company Members	30'x50' area (floor must conform to AGMA regulations)	Maximum 35 people actively participating; class can be 1½ hours long; should have at least ½ hour preparation for class.
		For Ballet Classes: a pianist who can improvise	Classes can be given in following techniques: Modern, Ballet, Jazz, Ethnic

**COMPANY NARRATIVE:** The Alvin Ailey City Center Dance Theater is a multi-racial contemporary dance company which endeavors to give the viewing public a better insight into what dance is by performing new works (by new or established choreographers) and reviving old works of historical significance.

In doing the residencies throughout the country the company believes that actual performance is the best teacher. By conducting master classes the appointed teachers have the opportunity to break down the various styles of dance and make interested people aware of the differences as well as the similarities of these styles and how they have developed over the years.

**ACTIVE TOURING REPERTORY:**

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Revelations	Ailey	Traditional	1960	30 min.	18
Streams	Ailey	Kabelac	1970	30 min.	15
Flowers	Ailey	Various	1970	30 min.	8
Choral Dances	Ailey	Britten	1971	22 min.	
Cry	Ailey	Various	1971	15 min.	1
Myth	Ailey	Stravinsky	1971	15 min.	4
The Lark Ascending	Ailey	Williams	1972	20 min.	12
Love Songs	Ailey	Various	1972	18 min.	1
Hidden Rites	Ailey	Sciortino	1972	33 min.	18
Dance for Six	Trisler	Vivaldi	1964	22 min.	6
Metallics	Sanasardo	Cowell	1964		3
Kinetic Molpai (revival)	Shawn	Meeker	1935	30 min.	9
Missa Brevis	Limon	Kodaly	1958	35 min.	21
Carmina Burana	Butler	Orff		55 min.	16
Choros	Dunham	Gogliano	1943	12 min.	5
Icarus	Hoving	Matsushita	1964	14 min.	3
According to Eve	Butler	Crumb	1972	30 min.	3
How Long Have it Been	Furtick	Hopkins	1972	6 min.	1
Rainbow 'Round My Shoulder	McKayle		1959	28 min.	8
Masekela Langage	Ailey	Masekela	1969	30 min.	9
Nubian Lady	Parks	Barron	1972	10 min.	1
Blues Suite	Ailey	Traditional	1958	30 min.	10

**PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:**

Sponsoring Organization	Location (City, State)	Dates
Oneida Area Arts Council	Oneida, NY	Oct. 2-4, 1972
Goucher College	Towson, MD	Oct. 5-7, 1972
Princeton Ballet Society	Princeton, NJ	Oct. 8, 1972
Walnut Street Theatre	Philadelphia, PA	Oct. 10-14, 1972
Gallaudet College	Washington, DC	Oct. 15, 1972
Greater Charlotte Dance Guild	Charlotte, NC	Oct. 16-18, 1972
Boston University Celebrities Series	Boston, MA	Oct. 20-22, 1972
Williams College	Williamstown, MA	Oct. 26-28, 1972
Washington Performing Arts Society	Washington, DC	Jan. 16-21, 1973
Kentucky State College	Frankfort, KY	Jan. 23, 1973
Purdue University	Lafayette, IN	Jan. 25-27, 1973
Western Illinois University	Macomb, IL	Jan. 29-31, 1973
University Musical Society	Ann Arbor, MI	Feb. 1-3, 1973
Indiana University	Bloomington, IN	Feb. 9-11, 1973
University of Iowa	Iowa City, IA	Feb. 12-14, 1973
University of Minnesota	Minneapolis, MN	Feb. 15-17, 1973
William Jewell College	Kansas City, MO	Feb. 19-21, 1973
Auditorium Theatre Council	Chicago, IL	Feb. 22-25, 1973
McCarter Theatre	Princeton, NJ	Apr. 2, 1973
Continental Concert Service	Hackensack, NJ	Apr. 3, 1973
Symphony Hall	Newark, NJ	Apr. 4, 1973
Black and White Action	Buffalo, NY	Apr. 5-11, 1973
Nazareth College	Rochester, NY	Apr. 12-14, 1973

# THE ALLNATIONS COMPANY (1967)

Artistic Director: Rick Ornellas

**Booking Manager:** Mr. Herman Rottenberg, President  
Performing Arts Foundation, Inc.  
500 Riverside Drive  
New York, New York 10027  
(212) 666-7600

**Company Manager:** same as booking manager

## MINIMUM WEEKLY FEES:

East of the Mississippi including LA and MN:	\$ 6,750
ND, SD, NB, IA, KS, MO, OK, AR, TX, CO, NM:	\$ 8,200
MT, WY, UT, AZ, WA, OR, CA, NV:	\$ 9,530
PR:	\$ 7,285
VI:	\$ 7,970
HI and AK:	\$10,430

**AVAILABILITY:** Open

**TOURING PERSONNEL:** 10 dancers, stage manager. The Artistic Director occasionally tours with the company. The Company Manager always tours with the company.

**PERFORMING SPACES:** The Company will perform in non-proscenium stage areas with the following requirements: 1) two wings on either side 2) cross over 3) dressing rooms or changing rooms on same level as performing area. The company will consider performing outside. The company will give a short informal performance to publicize their appearance in a particular community, during the day, weather permitting. Sound equipment, however, must be provided with sufficient amplification.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** No company class needed. For individual rehearsals, a normal studio with a mirror is sufficient. All company rehearsals are on stage the day of the performance. They begin 5½ hours before the performance and last approximately 2½ hours. The Stage Manager must meet with the technical crew of the theatre as soon as the company arrives for its residency to prepare for the performance.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** Flyers and black and white glossy press photos are available. Contact Company Manager for information.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Master Classes: 10 ethnic techniques: Korean Classical; African; Chinese; Spanish; Haitian; European Folk; Philippine, (Muslim and Spanish Influence) Hawaiian-Ancient; Classical Indian-Bharat Natayam; Jazz	Company Member with demonstrator		Maximum of 3 classes simultaneously
Lecture-Demonstration	Entire Company		50 min. to 1 hr.
Seminars: Costume; Ethnic music; Traditions and Customs; Theatrical styles-East and West.	Company Member	Classroom with easels or tables for demonstration purposes required for all seminars	
Question & Answer Periods (Informal)	Entire Company		Should be held at end of residency
Open Rehearsals	Entire Company		Observers sit in the rear of theatre
Performance	Entire Company	Stage minimum 27' wide x 17' deep; Full tech and crew	

Unless otherwise stated the company will adjust its activities to the space and facilities offered by sponsor. For technical equipment and crew requirements contact Company Manager.

**COMPANY NARRATIVE:** The Allnations Company is comprised solely of ethnic dance artists from different countries around the world. They present authentic classical and traditional dances of their countries and people. All the dancers are native-born, trained in their own countries, and speak fluent English in addition to their native language.

The dancers present their native dances with as many traditional musical instruments as possible. Some dancers accompany themselves with chants or instruments as they perform. At least half of the repertory is on tape.

All costumes are authentic, or theatrical copies of originals. Many of them are extremely rare and were made in the respective countries of the dancers.

In addition to being trained performers, the dancers are knowledgeable of the religious, philosophical, anthropological and historical aspects of their cultures and how these elements influence the dance form. In performance and classes, comparisons are made with other dance techniques, in similar or different geographic areas, to demonstrate how people and cultures, through varying influences and factors, express themselves through a traditional art.



# ACTIVE TOURING REPERTORY:

Title	Choreographer	Origin	Year Created	Length	Number of Dancers
5 Drum Dance	Mai Bang Lee	Korean	Traditional	4 min.	1
Mask Dance	Chun Heung Kim	Korean	Traditional	3 min.	3
Farmers Dance	Sasup Jun	Korean	Traditional	4 min.	1-5
Tarjata	Alejandro	Phillipine	1967	4 min.	2-8
Tinikling	Traditional	Phillipine	Traditional	2½ min.	4
Jota Cavitena	Alejandro	Phillipine	1968	3½ min.	2
Bina Suan	Traditional	Phillipine	Traditional	3 min.	1-5
Clog Dance	Traditional	Welsh	Traditional	2 min.	1
Morris Dance	Traditional	Welsh	Traditional	4 min.	4
Ribbon Dance	Peking Opera	Chinese	500 AD	3 min.	1
Peacock	Yuan	Chinese	1970	8 min.	6
Martial Suite	Lee	Chinese	Traditional	6 min.	1-6
Ibo Lele	Louis	Haitian	1972	3 min.	4
Djouba	Destine	Haitian	1971	3 min.	4
Nago	Louis	Haitian	1971	3½ min.	2
Voodoo Invocation	Louis	Haitian	1971	3 min.	1
Flora MacDonald's Fancy	Traditional	Scottish	Traditional	2 min.	1
Sheehan Truibhas	Traditional	Scottish	Traditional	2½ min.	1
Kaulilua	Traditional	Hawaiian	1500 AD	3 min.	1-2
He'eia	Traditional	Hawaiian	1870	2½ min.	3
Kawika	Traditional	Hawaiian	1870	2½ min.	1
Fanga	Traditional	African	Traditional	4 min.	1
Leopard Dance	Traditional	African	Traditional	4 min.	1
Mexican Deer Dance	Traditional Yaqui Indian	Spanish	Traditional	4½ min.	2
El Colas	Traditional Mexican	Spanish	Traditional	2½ min.	4
Jota Aragonesa	Zaraspe	Spanish	1970	3 min.	2
Zamba	Coronado	Spanish	Traditional	3 min.	2
Alarippu	Traditional	Indian	Traditional	3 min.	1
Thillana	Matteo	Indian	Traditional	3½ min.	1
Lasye	Coorlawala	Indian	Modern Indian	4 min.	3
Gypsy	Wilmarth	Russian/Polish	1971	4 min.	1
Ukrainian	Traditional	Russian/Polish	Traditional	4 min.	1
Krakowiak	Majewska	Russian/Polish	Traditional	3 min.	1

It is difficult with many of these traditional dances to pinpoint the exact date of their creation or to trace their development through history. Most of them, particularly the rustic dances, have been an integral part of a culture and were collectively created by groups of people. Therefore, we have used the term, "traditional", where the choreographer and year created are unknown.

## PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Burnt Hills Oratorio Society	Burnt Hills, NY	Oct. 13, 1972
American Field Service	Elmira, NY	Oct. 14, 1972
Brookdale Community College	Lincroft, NJ	Oct. 27, 1972
Rockaway Cultural Society	Far Rockaway, NY	Nov. 5, 1972
Newark College of Engineering	Newark, NJ	Nov. 18, 1972
American Assn. of University Women	Kingston, NY	Dec. 1, 1972
Rotary Club of Sayville	Sayville, NY	Jan. 27, 1973
Douglass College	New Brunswick, NJ	Mar. 13, 1973
Rotary Club of Brentwood	Brentwood, NY	Mar. 24, 1973
Bloomfield College	Bloomfield, NJ	May 2, 1973
Garden State Arts Center	Holmdel, NJ	May 29-31, 1973
Watertown Morning Musicales	Watertown, NY	Jun. 8, 1973
Queens University	Kingston, Ontario, Canada	Jun. 11, 1973
State University College	Buffalo, NY	Jun. 13, 1973

The administration of touring engagements for this company is handled directly by the Office of Dance Programs at the National Endowment for the Arts. Please refer to Note #1 in the "Notes" section of this directory.

## AMERICAN BALLET THEATRE (1939)

**Artistic Directors:** Lucia Chase, Oliver Smith

**Booking Manager:** Daryl Dodson, General Manager  
888 Seventh Avenue  
New York, New York 10019  
(212) 757-7035

**Company Manager:** Same as booking manager

**MINIMUM WEEKLY FEES:** Week - \$75,000 In addition to the company's weekly fee, the sponsor will be responsible for the actual cost of three (3) traveling lead pit musicians and a pit pianist (when necessary) to be included in the orchestra furnished by the sponsor.

**AVAILABILITY:** Open

**TOURING PERSONNEL:** 60 dancers (minimum); general manager; 2 regisseurs; ballet master; company teacher; rehearsal supervisor; principal conductor; conductor; 2 rehearsal pianists; wardrobe master; wardrobe mistress; wardrobe assistant; production manager; stage manager; assistant stage manager; music librarian; 7 stage crew; 3 musicians. Artistic Director and Company Manager always tour with the company.

**PERFORMING SPACES:** Proscenium only; company will consider performing outside if the stage area is covered.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Two rehearsal studios approximating the size of the stage located in close proximity to the theatre, each equipped with appropriate floors, mirrors, barres, and a properly tuned piano; company should have exclusive use of these facilities during the engagement.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** 100 posters (22x14)\*; 5000 flyers (6x9)\*; 5 three sheets\*; black and white glossy photos; color slides for TV ads, prepared radio advertisements, press stories, and other promotional materials available upon request at no charge to the sponsor.

\* Imprinting costs paid by the sponsor.

### RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performance	Company	Furnished upon request	

**COMPANY NARRATIVE:** Now, more than three decades old, American Ballet Theatre is the Official Company of John F. Kennedy Center for the Performing Arts, Washington, D.C. One of the ballet companies to have performed in all fifty states, American Ballet Theatre has made more than fifteen international tours; it was the first American ballet company to visit Europe after World War II in 1946 and was the first American ballet company to perform in the Soviet Union (1960).

Founded to develop a repertoire of ballet - past and present - and to serve as an impetus to the creative work of choreographers and the development of new talents, American Ballet Theatre includes among its more than one hundred choreographers Alvin Ailey, Frederick Ashton, George Balanchine, Agnes DeMille, Elliot Feld, Michael Fokine, Michael Kidd, Lar Lubovitch, Leonide Massine, Rudolf Nureyev, Jerome Robbins, and Anthony Tudor.

Known for its varied repertoire, American Ballet Theatre today lists more than five dozen ballets in its current repertoire and features a roster of more than seventy dancers.

# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Apollo	Balanchine	Stravinsky	1928	40 min.	7
Billy the Kid	Loring	Copland	1938	30 min.	40
Dark Elegies	Tudor	Mahler	1937	25 min.	12
Etudes	Lander	Czerny	1948	35 min.	42
Giselle	Blair	Adam	1968	2 hours	60
Graduation Ball	Lichine	Strauss	1940	30 min.	30
Harbinger	Feld	Prokofiev	1967	20 min.	20
Intermezzo	Feld	Brahms	1970	20 min.	6
Jardin aux Lilas	Tudor	Chausson	1936	25 min.	12
Les Sylphides	Fokine	Chopin	1909	30 min.	28
New Ballet	Lubovitch	Ives	1973		
Napoli	Bournonville	Pauli	1842	25 min.	18
Sleeping Beauty					
Divertissements	Blair	Tschaikovsky	1974	30 min.	35
Some Times	Nahat	Ogerman	1972	20 min.	10
Swan Lake	Blair	Tschaikovsky	1967	3 hours	60
Tales of Hoffman	Darell	Offenbach	1973	2½ hours	40
Theme and Variations	Balanchine	Tschaikovsky	1947	25 min.	26
The Maids	Ross	Milhaud	1957	20 min.	4
Three Virgins & a Devil	DeMille	Respighi	1941	20 min.	5
Undertow	Tudor	Schuman	1945	30 min.	20
Variations	Dolin	Keogh	1957	20 min.	4

## PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
John F. Kennedy Center for the Performing Arts	Washington, DC	Oct. 24-Nov. 5, 1972
John F. Kennedy Center for the Performing Arts	Washington, DC	Dec. 26, 1972-Jan 7, 1973
Society for the Performing Arts	Houston, TX	Feb. 6-10, 1973
Music Center Presentations	Los Angeles, CA	Feb. 12-21, 1973
Campus, Inc.	San Francisco, CA	Mar. 4-11, 1973
Oregon Ballet Council	Portland, OR	Mar. 14-18, 1973
Seattle Symphony Orchestra, Inc.	Seattle, WA	Mar. 21-25, 1973
Denver Civic Ballet	Denver, CO	Mar. 29-Apr. 1, 1973
Performing Arts Center	Milwaukee, WI	Apr. 2-7, 1973
Auditorium Theater Council	Chicago, IL	Apr. 10-15, 1973
John F. Kennedy Center for the Performing Arts	Washington, DC	Apr. 16-29, 1973

# AMERICANA DANCE THEATRE, INC. (1962)

Booking Manager: Joyce Aimee  
Aimee Entertainment Association  
8383 Wilshire Blvd.  
Beverly Hills, California 90211  
(213) 655-0701

Artistic Director: Burch Mann

Company Manager: Same as booking manager

**MINIMUM WEEKLY FEES:** \$18,000 (Continental U.S.) with taped music  
\$22,500 (outside Continental U.S.) with taped music  
On residencies over one week, fee is \$1000 per week less, after the first week.  
If live musicians are desired, sponsor will supply orchestra at their expense. Company carries conductor and orchestrations for 10-30 musicians.

**AVAILABILITY:** Open

**TOURING PERSONNEL:** 20 dancers; 3 singers; stage manager; assistant stage manager; assistant choreographer; lighting designer; sound engineer; wardrobe mistress; assistant wardrobe; conductor when desired. The Artistic Director and Company Manager always tour with the company.

**PERFORMING SPACES:** The company's new program is adaptable to any stage, platform, or playing area. The company furnishes its own scenery, costumes, lighting, properties and sound system to ensure consistently effective performances everywhere. If available, it will use local lighting equipment in place of, or in addition to, its own. Company will consider performing outside.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** To be discussed and determined with sponsor in advance of residency, and specifically tailored to their requirements and needs; company is flexible.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: black and white glossy press photos; press stories; human interest stories. Also available are: posters (14x22) (shipping charges); flyers (6x9) (shipping charges); color slides suitable for TV ads (4x5) (\$15); 12 min. of film clips from the Ed Sullivan Show suitable for TV spots, may be used in entirety or cut up (\$60 plus shipping); prepared radio advertisements (30 sec. and 60 sec. spots) (\$50).

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	Entire Company	Any stage, platform or playing area	
Children's Theater	Entire Company	Whatever available	
Master Classes	Artistic Director or Ballet Master	Whatever available	
Lecture-demonstration	Artistic Director & limited Dancers	Whatever available	
Lectures on American Folk History	Artistic Director	Whatever available	With History Dept.
Music for the Choreographer	Composer-Conductor	Whatever available	With Music Dept.
Lighting Design	Lighting Designer		With Drama Dept.
TV appearances	Artistic Director & Singers		
Open Rehearsals	Full Company	Whatever available	



**COMPANY NARRATIVE:** "art is not an elegant spectacle, but the simple story of man's journey across the earth" — Burch Mann, choreographer, lecturer, teacher and writer, through many years of research in America's heritage and folk history, has combined a quality of "folk" with the technical disciplines of ballet, from which emerges the Americana Dance Theater . . . neither folk dance nor classical ballet, but a combination of the elements of both.

Most of the music is original and composed for each specific ballet, or is traditional folk, that has been arranged for small choral and orchestral groups. Musical accompaniment is provided both by live musicians and singers on stage, and by stereophonic tapes, created especially for the performance by one of Hollywood's studio concert orchestras. In residencies of one week or longer, we encourage collaboration with the local orchestra, as the company carries full orchestrations and conductor.

In addition to regular performances and children's programs, the company offers a variety of lectures, master classes, and lecture-demonstrations. We stress involvement with other departments, where possible. For example: Miss Mann would lecture on the "Disappearing Folkways of America", in connection with the history department.

Lecture-demonstrations such as: "Where the Young Choreographer Looks for Inspiration, Music and Style". Master Classes would teach the type of technique Burch Mann uses to develop her particular style of dance. Other lecture-demonstrations, conducted by Miss Mann or Ballet Master, would utilize a small group of dancers, from the company, to teach portions of the company's repertoire. In effect, each residency would be discussed and tailored to the needs of the individual school.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Mule Train	Mann	Heath & Lange	1963	12 min.	16
Moon of the Falling Leaves	Mann	Hieronymous	1972	15 min.	16
Wounded Hawk	Mann	Hieronymous	1972	7 min.	2
Gathering Storm	Mann	Hieronymous	1972	10 min.	16
They Followed the Wilderness Stone	Mann	Traditional Folk	1969	12 min.	20
Daughters of Michael Dongarven	Mann	Medley of jigs & reels	1965	14 min.	16
The Foot Peddler	Mann	Traditional Jewish & Israeli	1968	18 min.	20
Sunday Morning on Deep Creek	Mann	Spencer	1967	20 min.	20
Streets of Laredo	Mann	Traditional & Smith	1971	20 min.	12
When the Creek Froze Over	Mann	Shuken & Smith	1970	11 min.	18
Whippoorwill Country	Mann	St. Pierre	1969	14 min.	16
Party at Odum's Place	Mann	Traditional	1964	12 min.	20
Daughters of the Dons	Mann	Smith	1971	18 min.	16
Our Family Album	Mann	Medley of Scotch Folk	1966	15 min.	14
The Hanging Tree	Mann	Robbins	1969	16 min.	16
The Big Banjo	Mann	Traditional Jazz Arrangement by St. Pierre	1970	40 min.	20
River Baptizing	Mann	Negro & White Spirituals	1969	20 min.	18

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
National Theater	Pireaus, Greece	Jul. 1972
Deshe Management	Tel Aviv, Israel	Jul. 4-Aug. 14, 1972
Community Concerts	Oakland, CA	Jan. 15, 1973
Utah State University	Logan, UT	Jan. 17, 1972
California Federal Savings	San Diego, CA	Feb. 3, 1973
California Federal Savings	Reseda, CA	Apr. 6, 1973

# THE MARY ANTHONY DANCE THEATRE (1956)

**Booking Manager:** Ray Steehler  
Mary Anthony Dance Theatre  
736 Broadway  
New York, New York 10003  
(212) 674-8191

**Artistic Director:** Mary Anthony  
**Associate Director:** Ross Parkes

**Company Manager:** Same as booking manager

**MINIMUM WEEKLY FEES:** With taped music: East - \$8,500      Midwest - \$8,750      West - \$9,000

For second and each additional week, fee will be reduced \$500

East includes MI, IN, TN, MS, and all states east.

West includes MT, WY, CO, NM, and all states west plus AK, HI, GU, AS, VI and PR.

Midwest includes all other states.

**AVAILABILITY:** Open

**TOURING PERSONNEL:** 8-12 dancers, lighting designer (alternates & overlaps with stage manager). The Artistic Director always tours with the company. The Company Manager occasionally travels with the company.

**PERFORMING SPACES:** A facsimile of a proscenium stage (an actual theatre, gymnasium, or studio); a theatre is preferred, but the company has performed in gyms and studios equipped with lighting, curtains, elevated stages, etc.. The company will consider performing outside if theatrical facilities are available.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** A space equivalent to the size of the theatre in which it will perform for a minimum of 3 hours daily (ideally) and all day the day before, and day of, a performance; studio or gymnasium space a minimum of one hour daily for a company class - early in the day. Floors should be cleaned; adequate dressing space available; a room where the company can meet to co-ordinate plans for its residency.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: black and white glossy press photos; press stories.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	Entire Company	Proscenium stage	Min. 30'x25'
Chamber Concert	6 Dancers	Proscenium stage	Min. 30'x25'
Lecture-Demonstration	6-8 Dancers	Proscenium stage	Min. 30'x25'
Technique Class: Advanced	Artistic Director	Studio, gym or stage	25 students
Technique Class: Intermediate	Artistic Director, or Company	Studio, gym or stage	30 students
Improvisation Class: Intermediate	Artistic Director	Studio, gym or stage	20 students
Movement for Actors	Artistic Director	Studio, gym or stage	25 students
Jazz	Company Members	Studio, gym or stage	30 students
Ballet	Company Members	Studio, with barre	25 students
Technical Theatre Seminar	Technical Director	Green Room or stage	25 students
Special class in improvisation for classroom teachers to augment teaching of academic subjects	Artistic Director	Studio, gym or even classroom	This is a direct result of the Artists-in-Schools/ Dance Component

**COMPANY NARRATIVE:** The Mary Anthony Dance Theatre was founded in 1956 and has appeared in New York City, on tour, at summer dance festivals and on television. The company disbanded in 1961 to enable Miss Anthony to fulfill commitments in Europe and Mexico and was reformed in 1965, performing since that time throughout the U.S.A and for three consecutive summers at Tanglewood. Miss Anthony's company has in the past performed mainly her own choreography. The emphasis is now on repertory. In addition to Miss Anthony's choreography, the company is acquiring work by established choreographers as well as developing the choreographic talents of members of the company.

Although master classes, lecture-demonstrations, teaching and seminars have been a part of the Mary Anthony Dance Theatre appearances, the company places primary emphasis on performances during a residency. The company has two separate programs and a program for children. A residency program could offer the following:

1. One or more professional performances; and performances for children.
2. Lecture-Demonstrations.
3. Master classes by the Artistic Director.
4. Classes taught by the Artistic Director and company members:
  - a. A variety of modern dance techniques.
  - b. MOVEMENT FOR ACTORS.
  - c. IMPROVISATION - FOR ALL LEVELS from children to professionals.
  - d. MIME
  - e. Special classes for teachers from elementary level through high school to augment teaching of academic subjects.
  - f. Classes in repertory and composition - best in longer residency. This includes critique of students' work.
5. Seminar in lighting and scene design by the Technical Director.
6. Classes for men taught by male dancers in company.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Antiphon	Anthony	Calabro	1968	17 min.	6 to 8
Blood Wedding	Anthony	Chavez/ Traditional	1968	26 min.	11
Cain and Abel	Anthony	Sculthorpe	1970	12 min.	4
Gloria	Anthony	Poulenc	1967	30 min.	7 to 13
In the Beginning					
I Adam	Anthony	Sculthorpe	1969	12 min.	1
II Adam and Eve	Anthony	Sculthorpe	1970	13 min.	2
Inside of Him	Parkes	Havens	1971	4½ min.	2
OOKA the Wise	Cohan	Weiss	1971	15 min.	4
Power	Maloney	Earth, Wind and Fire	1973	7 min.	8
The Pursued	Gifford	Traditional	1949	10 min.	2
Reflections of Spoon River	Maloney	Ives and Diamond	1969	25 min.	6
Rooms	Sokolow	Hopkins	1954	50 min.	8
Songs	Anthony	Debussy	1956	20 min.	7
Tides	Parkes	Williams	1973	16 min.	10
To Jose Clemente Orozco	Horton	Klaus	1958	6½ min.	2
Threnody	Anthony	Britten	1956	20 min.	7 to 10
1,2,3,4,5,	Parkes	Barber	1971	15 min.	8

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Date
State University	Murfreesboro, TN	Feb. 26, 1973

# THE ATLANTA BALLET'S TOURING ENSEMBLE (1929)

Booking Manager: Roger Heffner  
The Atlanta Ballet  
3215 Cains Hill Place, NW  
Atlanta, Georgia 30305  
(404) 261-9013

Artistic Director: Robert Barnett

Company Manager: Same as booking manager

## MINIMUM WEEKLY FEES:

East of the Mississippi (LA included)	\$7,500/week
West of the Mississippi (MN included)	\$8,500/week

AK, HI, GU, AS, PR, and VI is the same fee as "West of the Mississippi"

AVAILABILITY: Available except last three weeks in Dec. 1974.

TOURING PERSONNEL: 10-12 dancers; stage manager; assistant stage manager; wardrobe mistress; pianist; The Artistic Director and Company Manager always tour with the company.

PERFORMING SPACES: All company repertoire has been staged for a proscenium type set-up; however, we are equipped to turn most spaces such as studios, arena stages, and gymnasiums into a workable performance area; company will consider performing outside in a proscenium type set-up, with an adequate wood spring floor, also the availability of proper lighting set-up, if performance is to be at night.

COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY: Usually, space provided for performances is adequate for all class and rehearsal needs; company usually only has time to take class before performance (warm-up); if performance area is not available at all times during the residency, any large space such as a studio or gym would be acceptable, as long as there would be an allotment for a dress rehearsal in the performance area.

PUBLICITY SERVICES OFFERED BY THE COMPANY: 15 posters (12x18) - \$11.25; 500 flyers (8½x11) - \$11.25; 10 black and white glossy photos - \$33.50; 3 color slides suitable for TV ads - \$10; 4 press stories - no charge.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Full Performance	Company	Proscenium stage, minimum 40x30 or gymnasium	
Mini Concert	Artistic Director	Stage 30x20 or gym	
Lecture-Demonstration	Artistic Director	Small stage, hall or gym	
Master Class	Artistic Director	Studio or gym	
Seminars with	Artistic Director Costume Designer Lighting Designer Company Manager		
Children's Concert	Artistic Director	Stage 30x20 or gym	

A full week offers a choice of 5 different residency activities (1 performance).

A half week offers a choice of 3 different residency activities (1 performance).

Additional activities will be billed at \$75 each for all residencies.

Additional performances will be billed at \$1500 each.



**COMPANY NARRATIVE:** The Atlanta Ballet Touring Ensemble, a professional company stemming from the Regional Ballet Movement offers a repertoire of traditional, classical, and contemporary works. Looking to both local and national artists for its choreography, the company strives to interest as wide an audience as possible. The artistic director takes much care in selecting choreography as well as in selection of music, decor, and costumes.

It is the goal of the company to educate as well as entertain and offers lecture demonstrations in classical ballet technique and its realization, as well as demonstrations in basic movement and how it is used to create dance.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Concierto de Aranjuez	Barnett	Rodrigo	1973	20 min.	9
Lifeline 1973	Hall	Husa	1973	15 min.	3
Minkus Pas de Trois	Balanchine	Minkus	1951	8 min.	3
Song Of Love	Noble	Suk	1971	5 min.	2
Valse	Barnett	Strauss Gungle	1973	12 min.	10
Glinkadances	Barnett	Glinka	1972	9 min.	8
Counterform	Myers	John Fifter	1973	4 min.	2
Just Two	Hall	Varese	1973	4 min.	2
A Work In Progress	Noble	Mendelsshon	1973	25 min.	9
Nutcracker Pas de Deux	Balanchine	Tchaikovsky	1954	9 min.	2
Raymonda Pas de Deux	after Petipa	Glazonov	1898	8 min.	2
Waltz Pas de Deux	Barnett	Nikode	1959	5 min.	2
Peasant pas from Giselle	Blair	Adam	1965	7 min.	2

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
New York Shakespeare Festival, (New York Dance Festival)	Delacorte Theatre, Central Park, NY	Sep. 8,9, 1972
Jackson Symphony Orchestra	Jackson, MS	Dec. 11,12, 1972
Augusta Civic Ballet	Augusta, GA	Dec. 19-22, 1972
Knoxville Symphony Society	Knoxville, TN	Apr. 24, 1973

# ATLANTA CONTEMPORARY DANCE COMPANY (1948)

Director: Joseph Kelly  
Education Director: Joanne McGhee

Booking Manager: Joanne McGhee  
The Dance Studio, Physical Education Department  
Georgia State University  
Atlanta, Georgia 30303  
(404) 658-2536  
OR 4327 East Conway Drive, NW  
Atlanta, Georgia 30327  
(404) 255-4465

Company Manager: Same as booking manager

MINIMUM WEEKLY FEES:	First Week	Second and Subsequent Weeks
Southeast — includes VA, KY, TN, AR, LA, MS, AL, GA, NC, SC, FL	\$ 5,000	\$4,500
Northeast — includes PA, WV, DC, MD, DE, NJ, NY, CT, RI, MA, VT, NH, ME	\$ 5,500	\$5,000
Midwest — includes MI, MN, WI, OH, IN, IL, MO, IA, KS, NB, SD, ND, OK, TX	\$ 5,800	\$5,000
Western — includes NM, CO, WY, MT, AZ, UT, NV, CA, ID, OR, WA	\$ 6,300	\$5,000
PR	\$ 5,800	\$5,000
HI	\$ 6,700	\$5,000
AK	\$ 6,900	\$5,000
VI	\$ 6,000	\$5,000
GU	\$10,300	\$5,000
AS	\$11,400	\$5,000

AVAILABILITY: Open — Sep. 1974 — Jun. 1975.

TOURING PERSONNEL: 5 dancers; (includes company manager and musician); technical director (for Concert only); Director and Company Manager always tour with the company.

PERFORMING SPACES: Proscenium, thrust, or arena; provisional spaces can be arranged in gymnasium with appropriate seating. Company will consider performing outside on an even grass surface (no pot holes).

COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY: Wood floor, 30x40 (minimum), for 2½ hours/daily (afternoon).

PUBLICITY SERVICES OFFERED BY THE COMPANY: No charge for the following: posters (2'x3'); flyers (8½x14); black and white glossy press photos; color slides suitable for TV ads; prepared radio advertisements; press stories. Also available is a slide show with narration for rental (\$5.00) with returnable deposit (\$20.00).

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performance (Concert)	Company members (4)	Proscenium, arena, or thrust	Stage/gym
Lecture Demonstration	Company	Stage or gym	
Children's Movement/Music Participation, Mini-Concert	Company	Gym or cafetorium; modified arena	Minimum 30x40 dance area; maximum audience 300-350
Master Classes			
Technique Classes	Company	All space needs related to the number of participants	
Improvisation	Company	Same as above	
Composition	Company	Same as above	
Body Alignment and Relaxation Technique	Company	Same as above	Maximum 25 participants
Movement for actors/singers	Company Members (2)	Same as above	Maximum 25 participants
Seminars			
Media (video, photography, creating slides)	Company Members (2)	Same as above	15-20 teachers/students
Other topics according to needs			
Teacher Training			
Workshops for Teachers at all grade levels (designed for classroom movement experience related to curriculum)	Members of the Company	Gym or cafetorium	60 teachers
Teaching Creative Movement to Children	Company	Gym or classroom	35 participants
Movement and Music Education	Musician/Dancer	Gym or classroom	For music teachers; maximum 60 participants
Accompaniment for Movement	Musician/Dancer	Gym or classroom	15-20 teachers

**COMPANY NARRATIVE:** Composed of five performer/teachers, the Atlanta Contemporary Dance Company stresses both the artistic and educational aspects of Dance. Acquainting educators with its approach to relating movement arts and school curriculum is a commitment shared by each member of the company.

The company members have diverse backgrounds which cover a wide range of styles and techniques, enabling the company to perform works which run the gamut of the dancer's idiom. Improvisation plays an important role in the creation of the company's own choreography. In addition to working closely with composers and media specialists in designing its original works, the company invites the services of guest choreographers. Eclectic in their approach to performance, they share a common artistic goal: creating a dance theatre which is geared to being expressive of and responsive to the times in which we live.

Complete portability of lights and sound equipment allows the company to perform works which are designed for both conventional theatre and non-theatre spaces.

The overall residency aim of the company is *involvement* of dancers, non-dancers, teachers, and the community as a whole guided by Educational Directors whose experience span twenty to twenty five years active teaching. Working with all age levels from pre-school through college, the company has participated for two years in the ARTISTS-IN-SCHOOLS program, in Tennessee, Georgia, Alabama, Alaska, North Carolina, and Nevada.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Gyres, A Cycle of Experience	Kelly	Penderecki	1973	50 min.	5
Lecture demo	Company	Boesing	1973		5
Echospace	McGhee	Live Percussion	1972	25 min.	5-50
One Rotation of the Earth	McGhee	Trythall	1973	50 min.	4
A Projection Across Silence	Company	Chico Hamilton Poetry of Carl Sandburg	1971	25 min.	5
Folk Suite	Company	Traditional	1971	12 min.	5

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Tri-County Library Association	Cartersville, GA	Sep. 25-27, 1972
Georgia Council for the Arts		Oct. 16-20, 1972
Alaska Council for the Arts	Anchorage, AK	Nov. 6-17, 1972
Georgia Council for the Arts		Nov. 27-Dec. 1, 1972
Georgia Council for the Arts		Dec. 4-7, 1972
Tennessee Arts Commission	Oliver Springs, TN	Jan. 15-26, 1973
Alabama Council for the Arts and Humanities	Decatur, AL	Jan. 29-Feb. 9, 1973
Georgia Council for the Arts		Feb. 13-16, 1973
Tennessee Arts Commission	Jackson, TN	Feb. 19-Mar. 2, 1973
Georgia Council for the Arts	Fairburn, GA	Mar. 6-9, 1973
Alabama Council for the Arts and Humanities	Eufaula, AL	Apr. 2-14, 1973
Alabama Council for the Arts and Humanities	Columbiana, AL	Apr. 23-May 4, 1973
Southern Music Education National Conference	Norfolk, VA	May 5, 1973

# BALLET HISPANICO OF NEW YORK (1970)

Artistic Director: Tina Ramirez

Booking Manager: Ron Christopher  
425 Seventh Avenue  
New York, New York 10001  
(212) 563-3525

Company Manager: Same as booking manager

MINIMUM WEEKLY FEES:	East of the Mississippi	\$8,500
	West of the Mississippi (including MN, LA)	\$9,000
	AK, HI, PR, VI, GU, AS	\$9,500

AVAILABILITY: Open

**TOURING PERSONNEL:** 10 dancers; stage manager; technical assistant; ballet master; wardrobe mistress; administrator; administrative assistant; Artistic Director and Company Manager always tour with the company.

**PERFORMING SPACES:** Gymnasiums, studio, arena stages, outdoor spaces are acceptable for performances provided they have a minimum performing area of 20x40, a wooden floor (or special linoleum surface designed for dance), free of splinters & nails, or a raised platform meeting the same standards, a proper sound system, or facilities for installing one; and dressing room close to performing area. A concrete or concrete based floor is not acceptable. Company will consider performing outside if the performing area is minimum 20x40, proper floor or raised platform meeting the above conditions, proper sound system or the facilities for installing one, dressing room close to the performing area, and weather permitting exposure to the outdoors.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Company classes and rehearsals would take place in a dance studio (minimum size 20x40), with wood floor, and preferably with barres and mirrors. If such a space is not available, a gymnasium could be used. The time needed for these activities would be a minimum of 4 hours per day of residency.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: posters (14x22), flyers (6x9); black and white glossy photos, film (½ hour) showing excerpts from the Company's Repertoire, press stories, and brochures.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concerts	The Company	Wood stage (20x40 minimum); gymnasium or open area with wood platform (20x40 min.) or proper floor for dancing; proper sound system or the facilities for installation	Full repertoire drawn from the traditions of Spain, PR, Haiti, Argentina, South America and the U.S.
Special Children's Concerts	The Company	Same as above	Same as above
Lecture-Demonstration (consists of a lecture given by the Artistic Director or Ballet Master, and describe a technique or form of dance illustrated with a demonstration given by a limited number of Company members)	Artistic Director or Ballet Master	PA system and proper floor for dancing	Includes history of Spanish dance and may be followed by a Question/Answer period
Master Classes (Spanish-beg.,int,adv) (ballet/modern) int.,adv)	Artistic Director Ballet Master or one of the Company Members	Same as above	Limited to 35 students



**COMPANY NARRATIVE:** Ballet Hispanico of New York was established in 1970, under the artistic directorship of Tina Ramirez. Community based, drawing all of its dancers from the Spanish-speaking communities of New York City, the Company has a heritage from the many types of dance it performs. Drawn from the traditions of Spain, Puerto Rico, Haiti, Argentina and America, Ballet Hispanico shares this heritage with over two million Spanish-speaking New Yorkers, as well as eight per cent of the population of the United States.

Ballet Hispanico has performed on the streets of Spanish Harlem, the South Bronx, and the Parks of Brooklyn, as well as the New York State Theater and Alice Tully Hall in Lincoln Center, and the Delacorte Theater in Central Park. Streets and parks, schools, churches, detention homes, hospitals, homes for the aged and civic centers all have provided numerous backdrops for Ballet Hispanico since it began in 1970.

Ballet Hispanico's ten young company members have all studied with Tina Ramirez, and have backgrounds in ballet and modern dance.

The repertory of choreographed works for Ballet Hispanico of New York now includes 12 costumed works by 7 choreographers. This year the company will add other new works by American choreographers to its repertory.

In addition to regular performances, the company gives lecture-demonstrations, master classes, and special children's concerts. The company endeavors to be adaptable and flexible in all situations.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Haitian	Moore	Popular (with drums)	1969	8 min.	7
Pacholi	Ramirez	Popular (with drums)	1969	4 min.	7
Quintet	Ailey	Nyro	1969	21 min.	6
La Boda De Luis Alonso	Fernandez	Gimenez	1971	6½ min.	6
Verdiales	Fernandez	Popular Spanish	1971	5 min.	8
Tanguillo De Cadiz	Santaella	Popular Spanish		5 min.	5
Tikiti	Ramirez	Solano & Ochoa	1970	2 min.	5
Tango	Theodore	Rodriguez		5 min.	3
Echoes of Spain	Johnson	Popular	1973	16 min.	10
Misa Criolla	Segarra	A. Ramirez	1973	15 min.	9

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Ramapo College	Mahwah, NJ	Sep. 8, 1972
Puerto Rican Art and Culture Center	Rochester, NY	Mar. 25, 1973
Bard College	Annandale-on-Hudson, NY	Apr. 14, 1973
Jersey State College	Jersey City, NJ	May 29, 1973
Board of Education	Vineland, NJ	Jun. 8, 1973

# BALLET THEATRE FOUNDATION

## presents its BALLET REPERTORY COMPANY (1972)

**Booking Manager:** Shaw Concerts, Inc.  
233 West 49th Street  
New York, New York 10019  
(212) 581-4654

**Director:** Richard Englund  
**Company Manager:** Robert Yesselman  
c/o Ballet Repertory Company  
322 West 78th Street  
New York, New York 10024  
(212) 799-1861

**MINIMUM WEEKLY FEES:** Within the Continental U.S. \$13,000  
PR \$17,000  
VI \$18,000  
AK, HI, GU, AS \$19,000

**AVAILABILITY:** Open

**TOURING PERSONNEL:** 15 dancers; ballet mistress; stage manager; assistant stage manager; wardrobe supervisor. The Company Manager always travels with the company.

**PERFORMING SPACES:** Performances — thrust stage, three-quarter arena stage; repertory sampler — outdoor areas (if suitable flooring is available), gymnasiums, arena stages, thrust stages, three-quarter arena stages; lecture-demonstrations — outdoor areas (if suitable flooring is available), gymnasiums, large classrooms, large studios. The company will consider performing outside if suitable flooring is available and repertory is appropriate to situation.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Studio for company classes and working rehearsals for 2-6 hours daily; stage for company classes — working, spacing, dress and technical rehearsals for 2-6 hours dependent upon ballets and casting for performances.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: posters; flyers; black and white glossy press photos; color slides suitable for TV ads; press stories. Press kit contains glossy photographs of Company, biographical information on dancers and staff, repertory list, discography, and previous reviews.

### RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performance	Entire Company	Proscenium stage	Minimum stage 24' deep x 40' wide x 14' high
Repertory Sampler	Staff and Unit of Company	Stage, gymnasium, open area	Performing area not less than 20' deep x 36' wide x 14' high; an informal presentation using excerpts from repertory
Lecture-Demonstration	Staff and Unit of Company	Stage, gymnasium, open area	Performing area not less than 18' deep x 24' wide x 14' high
Master Classes	Director and/or Staff Member and/or Company Member	Area large enough to accommodate anticipated attendance	Ballet barres necessary for ballet class; not more than 30 nor fewer than 10 students; accompanist appreciated
Open Rehearsal	Staff and Company	Proscenium stage	Same as "Performance"
Seminars	Staff Members and some Company Members	Classroom assembly area	
Special Events	Staff and Company Members	Flexible	Arranged in conjunction with sponsor

**COMPANY NARRATIVE:** Services Available: The Ballet Repertory Company is experienced in the many aspects of Residency. It is designed to be totally involved in the community with a variety of dance activities to augment the impact of scheduled performances.

<b>Performances</b>	Fully staged programs of works from the repertory. Each program is selected to reveal the scope of dance as an art form as well as to appeal to a variety of tastes.
<b>Repertory Samplers</b>	Presentations for theatres or for situations where full facilities are not available. Programs are frequently developed in collaboration with sponsors to explore specific areas via excerpts from the repertory within an hour's span.
<b>Lecture-Demonstrations</b>	The concepts covered, and the duration of the program, are geared to the age level of the audience. These programs involve a minimum of narration and a maximum of movement.
<b>Open Rehearsals</b>	Part of the essential operation of a dance company is the daily classes and rehearsals seldom seen by most people. Observation of this work is an educational experience generating greater understanding of the residency and performance.
<b>Seminars</b>	Designed to utilize the history, philosophy, and materials of dance and the related arts.
<b>Master Classes</b>	Available at various levels to provide material in movement fundamentals in ballet, modern, or stylistic approaches.
<b>Special Events</b>	The Staff and Company members can serve as a source of special material in these sessions – to be developed in conjunction with local sponsors. It provides a contact to the art form, and the Company on a personal basis as well as an artistic level.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Napoli	Bournonville	Helsted/ Paulli	1842	20 min.	10
Jigs 'n Reels	Englund	Arnold	1965	22 min.	11
Icarus	Hoving	Matsushita	1964	13 min.	3
Impressions	Sanders	Schuller	1967	22 min.	6
Trio	Higginbotham	Copland	1973	8 min.	3
Albinoni	Jacobsen	Albinoni	1973	14 min.	5
Don Quixote (Pas de Deux)	after Petipa	Minkus	traditional	8 min.	2
Le Corsaire (Pas de Deux)	after Petipa	Minkus	traditional	8 min.	2
Annual	Perez	Collage	1971	15 min. (approx.)	12
Pi R <sup>2</sup>	Bewley	Varese	1961	4 min.	3
Combat	Dollar	de Banfield	1949	20 min.	5

Please note: other ballets from permanent repertory are used in rotation as needed.

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
State University College	Geneseo, NY	Mar. 5-7, 1973
Southwest Texas State University	San Marcos, TX	Mar. 19-24, 1973
Northeast Louisiana Council on the Arts	Monroe, LA	Mar. 29-31, 1973
BOCES, Walton, NY	Unatego, NY	May 14, 1973
	Sidney, NY	

# BALLET WEST (1963)

Artistic Director: Willam F. Christensen

Company Manager/Booking Manager:  
(for CO, ID, MT, NM, UT, WY)  
Stephen Horton  
Ballet West  
P.O. Box 11336  
Salt Lake City, Utah  
(801) 364-4343

Tour Manager (for all other states)  
Leverett Wright  
Leverett Wright Concert Management, Inc.  
193 Stoner Drive  
West Hartford, Connecticut 06107  
(203) 627-3123

## MINIMUM WEEKLY FEES: (with taped music)

East: MI, IN, KY, TN, MS, and all states east — \$25,000/week

Midwest: ND, SD, NB, KS, OK, TX, and east to the line where East begins — \$24,000/week

Pacific Coast: WA, OR, CA — \$24,000/week

West: all other continental states — \$23,000/week

NOT AVAILABLE in AK, HI, GU, AS, PR, and VI.

## AVAILABILITY: Open

**TOURING PERSONNEL:** 32 dancers; technical director; stage manager; ballet mistress; prop master; carpenter; driver; wardrobe mistress; assistant wardrobe mistress. Artistic Director frequently and Company Manager occasionally, tour with the company. Sponsor is to supply 45 musicians.

**PERFORMING SPACES:** Performances may be given in gymnasiums on a limited basis; company must have the right of final approval; company will consider performing outside in warm, dry weather with adequate floor and power supply; company does not perform on arena stages.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Minimum four hours available daily for class and rehearsals in 40x60x20 studio; piano, pianist, mirrors, barres; wood floor not directly over concrete.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: posters (14x23); flyers (5½x8½); black and white glossy photos; color slides suitable for TV ads; press stories; press clippings from reviews; souvenir programs for reference; ad mats and ad-slicks (1 and 2 column).

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performance	Entire Company	Minimum stage requirements	Minimum 8 hours set-up crew of 10; studio space—class & rehearsals
Lecture/Demonstration	Artistic Director or Ballet Mistress or Asst.	Stage/studio with hung floor 30x60 minimum; piano, pianist	Cannot be concrete, tile or linoleum floor; no children under 5 years
Master Class	Artistic Director or Collaborator or Ballet Mistress or Asst.	Studio with hung floors, mirrors, barres, 30x60 minimum; piano & pianist	25-30/class — 2/day (limit)
Company Class	Open	Minimum 40x60x20; piano & pianist; mirrors & barres; hung or soft floor	3-4 qualified students may attend; 20 observers

Seminars may be given on make-up, staging, and related subjects if company is advised in advance.

**COMPANY NARRATIVE:** With the 1973-74 performance year Ballet West celebrates its tenth anniversary. In 1963, a Ford Foundation grant was received which helped establish the Utah Civic Ballet in Salt Lake City. In 1968, the Utah Civic Ballet was declared the official ballet company of the Federation of Rocky Mountain States. The name of the company was changed to the Ballet West, better to reflect its regional character. The Artistic Director is Willam F. Christensen. "Mr. C." was the first American choreographer to stage a full-length "Swan lake", "Coppelia", "Nutcracker", and "Cinderella". Ballet West is a year-round operation whose thirty-two dancers are all on a fifty-two week contract. The dancers' ages range



## COMPANY NARRATIVE (cont.)

from eighteen to thirty-six, and they come from all over the country. Most dancers have undergraduate degrees, and several have earned their Master of Fine Arts degree. The company tours extensively. During 1973-74 it will perform from Reno in the west to Detroit and Chicago in the east. In 1971 it toured Greece, Yugoslavia, Italy, Switzerland, France and Spain. Ballet West has 45 works in its repertoire. Most of them are presentations of classical ballet, such as "Giselle", "Coppelia", "La Fille Mal Gardée", and the pas de deux from "Paquita". A few works are in the more contemporary idiom, such as "Concerto Barocco", "Mobile", and "The Eternal Idol". Residencies may include full performances, lecture-demonstrations, master classes, and classroom and discussion participation by company members.

## ACTIVE TOURING REPERTORY: (subject to change)

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Coppelia	Christensen	Delibes	c. 1870	full-length	32
Giselle	Coralli	Adam	c. 1835	full-length	32
Serenade	Balanchine	Tchaikovsky	1937	22 min.	20
Con Amore	Christensen	Rossini	c. 1950	22 min.	25
Concerto Barocco	Balanchine	Bach	c. 1940	20 min.	20
Swan Lake (Act II)	Christensen	Tchaikovsky	1938	23 min.	32
Statements	Ruud	Copland	1972	21 min.	30
Mobile	Ruud	Khatchaturian	1968	5 min.	3
Meditations	D'Amboise	Massenet	c. 1963	10 min.	2
Pas De Dix from Raymonda	Balanchine	Glazounov	c. 1952	20 min.	10
Carmina Burana	Butler	Orff	1956	55 min.	20
Square Dance	Balanchine	Vivaldi, Corelli	c. 1960	23 min.	15
The Eternal Idol	Smuin	Chopin	c. 1968	14 min.	2
Bluebird pas de deux from Swan Lake	Christensen	Tchaikovsky	1938	15 min.	2

## PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Community Concerts	Boise, ID	Oct. 10, 1972
Twin Falls Club & Junior Music Clubs	Twin Falls, ID	Oct. 11, 1972
Community Concerts	Cortez, CO	Oct. 26, 1972
Oklahoma City Symphony Orchestra	Oklahoma, OK	Dec. 3, 4, 5, 1972
Arizona State University	Phoenix, AZ	Dec. 15, 16, 1972
Utah State University	Logan, UT	Jan. 5, 1973
Brigham Young University	Provo, UT	Jan. 10, 1973
Nevada Multiple Sclerosis	Reno, NV	Apr. 13, 14, 1973
Community Concerts	Burley, ID	Apr. 16, 1973
Community Concerts	Brigham City, UT	Apr. 17, 1973
Utah State University	Logan, UT	Apr. 19, 1973
Allied Arts, Inc.	Chicago, IL	May 6, 1973
National College of Education	Evanston, IL	May 8, 1973
Southern Illinois University	Carbondale, IL	May 13, 1973
Community Concerts	Fort Morgan, CO	May 16, 1973
Community Concerts	Casper, WY	May 22, 1973

# THE BOSTON BALLET (1964)

Artistic Director: E. Virginia Williams

Booking Manager: Sara Tornay  
Tornay Management, Ltd.  
250 West 57th Street  
New York, New York 10019  
(212) 246-2270

Company Manager: Michael B. Judson  
Boston Ballet  
551 Tremont Street  
Boston, Massachusetts 02116  
(617) 542-3945

## MINIMUM WEEKLY FEES:

New England (ME, VT, NH, MA, CT, RI)  
East of the Mississippi (NY, NJ, PA, DE, MD, MI, WI, IL, IN, OH, KY, WV, VA, TN, NC, SC,  
MS, AL, GA, DC)  
Midwest (MN, ND, SD, MT, WY, NB, IA, CO, KS, MO, NM, TX, OK, AR, LA, FL)  
West (WA, OR, ID, CA, NV, UT, AZ)  
HI, AK  
GU, AS  
PR, VI

Company	Chamber
\$ 7,000	\$ 5,750
\$17,500	\$12,500
\$23,000	\$18,000
\$26,000	\$21,000
\$35,000	\$27,000
\$38,000	\$30,000
\$25,000	\$21,000

AVAILABILITY: Open — Sep.-Oct. 1974; Apr.-May-Jun., 1975

**TOURING PERSONNEL:** 14 (Chamber) — 20 (Company) dancers (minimum); production stage manager; stage manager; costume mistress; Artistic Director and Company Manager occasionally tour with the Company. When the Artistic Director does not travel with the Company, the Resident Choreographer does.

**PERFORMING SPACES:** Company can perform in any facility that has a wood floor and a minimum performing area of 30x30 (Company prefers not to perform in the round). Company will consider performing outside if it has a minimum space of 30x30 with a wood floor (flat); portable stage would be adequate.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Company must have a rehearsal space available for its exclusive use for the length of the residency; any room with a wood floor and minimum area 30x30 is suitable; it is preferable to have barres and mirrors, but this is not absolutely essential.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following basic materials: posters; flyers; black and white glossy photos; and press stories. The sponsor is responsible for the cost of imprinting flyers and posters, and for the shipping charges incurred in sending the materials to the sponsor.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performance	Full Company	Stage; 30x30 minimum; 8 hours tech. set-up; 3 hours reh. on stage	Stage must have wood floor; if Company is performing with Sponsor's orchestra, a minimum of 3 orchestra rehearsals with Company is required
Children's Performance	Full Company	Stage; 30x30 (can be gym)	Stage must have wood floor
Lecture/Demonstration	6-8 Dancers	Stage; 15x30	Stage must have wood floor
Classes (beg, int, adv)	Ballet Master	Studio with barres/mirrors	Must have wood floor

**COMPANY NARRATIVE:** The Boston Ballet Company performed its first professional engagement in 1964, and over the next nine years has grown from a group of fourteen very young dancers to a professional company performing a large repertoire of classical and contemporary works ranging from modern ballets such as "Suspicion" to classical ballets such as "Coppelia" and "Swan Lake". The repertoire consists of choreography by such diverse artists as Dolin, Balanchine, Sokolow, Butler, Falco, Walker, DeMille and the work of Artistic Director, E. Virginia Williams.

The Company continues to reach toward its goal of contributing to extending the total vision of the art of ballet in America by discovering new dancers and new choreographers while cooperating with other arts organizations and universities in opening wider vistas for combined creative efforts.

In each residency, community involvement is stressed. The Company takes an active part in trying to become an extension of local programming through classes, lectures, and demonstrations.

Led by E. Virginia Williams, the Company strives to make people aware of dance as an integral part of everyday life.

# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Pas de Quatre	Dolin	Cesare Pugni	Set-1965	14 min.	4
Swan Lake Act II	After Petipa	Tschaikovsky	Set-1965	30 min.	19
Pas de Dix	Balanchine	Glazounov	Set-1965	18 min.	10
Concerto Barocco	Balanchine	Bach	Set-1965	20 min.	11
Nutcracker Pas de Deux	After Petipa	Tschaikovsky	Set-1966	10 min.	2
Allegro Brillante	Balanchine	Tschaikovsky	Set-1966	17 min.	10
Les Sylphides	Fokine	Chopin	Set-1966	30 min.	18
Donizetti Variations	Balanchine	Donizetti	Set-1966	40 min.	10
The Duel	Dollar	DeBanfield	Set-1966	30 min.	6
Sea Alliance	Williams	Foote	1964	10 min.	2
Gradation Ball	Lichine	Strauss	Set-1967	35 min.	25
Road of the Phoebe Snow	Beatty	Ellington	Set-1967	30 min.	14
Valse Fantasia	Balanchine	Glinka	Set-1969	10 min.	6
Stars & Stripes	Balanchine	Sousa	Set-1969	35 min.	29
Suspicion	Ichinohe	Matsumura	1969	25 min.	10
Peter and the Wolf	Kurkjian	Prokofiev	1970	25 min.	9
The Green Season	Williams	American Folk Songs	1965	18 min.	12
Serenade	Balanchine	Tschaikovsky	Set-1966	35 min.	26
Flower Festival in Genzano	Bournonville	Helsted	Set-1967	12 min.	2
Don Quixote Pas de Deux	Traditional	Minkus	1968	12 min.	2
Reflections	Walker	Dello Joio	1969	25 min.	9
Carmina Burana	Kurkjian	Orff	1972	50 min.	25
Le Corsaire	After Petipa	Drigo	1972	8 min.	2
Tarantella	Balanchine	Gotslach	Set-1973	6 min.	2
The Dolly Suite	Taras	Faure	1971	19 min.	9
Stravinsky Concerto	Figueroa	Stravinsky	1972	22 min.	11
Leopard Fragments	Kurkjian	Maxwell-Davies	1972	25 min.	9
Side Show	Kurkjian	Ibert	1972	12 min.	21
Changes	Figueroa	Brahms	1973	18 min.	6
Sospiri	Williams	Elgar	1973	4 min.	2
Rodeo	DeMille	Copland	Set-1973	30 min.	21
Scotch Symphony	Balanchine	Mendelsohn	Set-1964	45 min.	19

# PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Virginia Museum of Fine Arts	Richmond, VA	Sep. 21-23, 1972
Pacific World Artists, Inc.	Lockhaven, PA	Oct. 9, 1972
Pacific World Artists, Inc.	Burlington, VT	Oct. 12, 1972
Dartmouth College	Hanover, NH	Dec. 31, 1972-Jan. 1, 1973
Fort Worth Ballet Association	Fort Worth, TX	Feb. 8-10, 1973
East Texas State University	Commerce, TX	Feb. 12, 1973
Robert F. Kennedy Children's Theatre	New York, NY	Apr. 16-29, 1973

# BROCKPORT RESIDENT DANCE COMPANY (1969)

Artistic Director: James Payton

Booking Manager: Peter Justice, General Manager  
Brockport Resident Dance Company  
State University College at Brockport  
Brockport, New York 12240  
(716) 395-2166

Company Manager: Same as booking manager

MINIMUM WEEKLY FEES:	First Week	Second and Subsequent Weeks
New York State	\$ 3,900	\$3,200
East of the Mississippi	\$ 5,000	\$3,500
West of the Mississippi (including MN, LA)	\$ 6,400	\$4,000
AK, HI	\$ 8,200	\$4,200
GU, AS	\$10,600	\$4,200
PR, VI	\$ 6,200	\$4,200

AVAILABILITY: Open — New York State: Oct. 1, 1974 — Jun. 30, 1975  
Open — All others: Dec. 15, 1974 — Jun. 30, 1975

TOURING PERSONNEL: 6 dancers; technical director; technical assistant; Artistic Director always tours with the company; Company Manager occasionally tours with the company.

PERFORMING SPACES: Company works in the traditional proscenium performer/audience relationship; performing space can be an open one, if it allows adequate performing space (18x32) plus suitable accommodations for the audience; for outdoor performances, performing surface must be wood or other resilient material.

COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY: During ½ week residency, the company will need a 4 hour rehearsal period in the performing area prior to the concert; during longer residency, studio space for 2 hours each day will be required.

PUBLICITY SERVICES OFFERED BY THE COMPANY: No charge for the following: posters (22x30); flyers (8x11); black and white glossy photos; also available is a video tape, "SAGA" (56 Minutes) for \$20.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	Artistic Director and Company	Wood floor (18x32); company carries own floor cover	Stage or open space;
Mini-Concert	Artistic Director and Company	Same as concert	
Lecture-Demonstration	Artistic Director and Company	Same as concert	
Lecture-Demonstration (Ballet)	Company Member	Same as concert	
Master Classes:	Entire Company	Requirements depend on local situation	Size of class should be conducive to good learning process
Technique	Entire Company		
Ballet	Company Members (2)		
Composition	Entire Company		
Dance History	Company Member		
Dance for Theatre	Company Member		
Repertory and literature	Artistic Director/ Company Member		
Seminars and Informal Discussion	Artistic Director and Company		
Seminars in Management	General Manager		
Seminar in Dance History and Research	Company Member		



**COMPANY NARRATIVE:** The Brockport Resident Dance Company is in its fifth year as artists-in-residence at the State University College at Brockport, Brockport, New York. The seven dancers spend eleven months each year at the college, where each is on the faculty of the Dance Department. The Company rehearses in its own theatre fifteen hours each week. The Company accepted the residency at the college (in upstate New York) in order to give it the opportunity to work in an academic situation, and is geared towards developing a dance audience in upstate New York.

The repertory of the BRDC is theatrical in nature, often with a literary inspiration. James Payton, Artistic Director, has created most of the repertory. There are also pieces by company member, Santo Giglio, and by Jose Limon. Anna Sokolow and Viola Farber will be mounting dances for the Company during 1974.

The company likes residencies that give it an opportunity to work very closely with the audience in each area, particularly in the teaching situation. It likes to do as much as possible each residency.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Saga	Payton	tape collection	1970	full evening	6
Constellations	Payton	Mozart	1971	21 min.	5
Another Show	Giglio	tape collection	1972	23 min.	5
For the End of Time	Payton	Massiaen	1971	37 min.	5
After the Deluge	Payton	Webern	1966	18 min.	5
Scrapings	Payton	DiSimone	1972	16 min.	3
Prelude	Payton	Bach	1970	9 min.	4
A Field of Light	Payton	Henze	1969	14 min.	3
At the Edge of Dusk	Payton	Satie-Alten	1965	11 min.	2
Yes	Payton	tape collection	1968	13½ min.	2
Chaconne	Limon (arr. by Payton)	Bach	1941 (Company repertory 1971)	10 min.	7 or 5
Broken (point counter point)	Payton	Brown	1968	9 min.	2
Black Forest Dances	Payton	Brahms	1972	11 min.	2
Soundscape (formerly Between Categories)	Payton	Feldman	1973	16 min.	4
A Triptych for Hieronymus	Payton	Hiller	1973	40 min.	6
Ballad	Payton	Alten	1973	40 min.	6

#### PREVIOUS TOURING ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Alfred A&T College	Alfred, NY	Sep. 14, 1972
Jewish Community Center	Rochester, NY	Oct. 15, 1972
Suffolk County Community College	Selden, NY	Nov. 2-3, 1972
Canandaigua Lively Arts Council	Canandaigua, NY	Nov. 27, 1972
Eastridge High School	Rochester, NY	Feb. 13, 1973
Buffalo State College	Buffalo, NY	Feb. 16-17, 1973
Jefferson Community College	Watertown, NY	Mar. 8, 1973
Immaculate Heart High School	Watertown, NY	Mar. 9, 1973
Fashion Institute of Technology	New York, NY	Mar. 15, 1973
State College A & T	Delhi, NY	May 16, 1973

# THE CHAMBER BALLET, Resident Ballet of the University of Akron (1968)

Artistic Director: Heinz Poll

Booking Manager: Norman Israel, General Manager  
University of Akron,  
Akron, Ohio 44325  
Office: (216) 375-7900  
Home: (216) 762-3849

Company Manager: same as booking manager

**MINIMUM WEEKLY FEES:** OH — \$10,000/week  
East of the Mississippi (including MN) — \$12,000/week  
West of the Mississippi (including LA) — \$15,000/week  
VI and PR — \$15,000/week

**AVAILABILITY:** Open

**TOURING PERSONNEL:** 14 dancers; stage manager; 2 technical directors; wardrobe mistress; The Artistic Director and Company Manager always tour with the company.

**PERFORMING SPACES:** Performances—minimum stage 24 deep x 42 wide; fly space preferable (otherwise will limit repertoire); black drapes; 100KW connected electric load.

Lecture-demonstrations — minimum space 24 x 24 (gymnasium-type) with wing space either side as well; space and facilities for electric booms; 50KW electric load.

Company will consider performing outside under conditions similar to those for alternative spaces for Lecture-Demonstration; suitable wood floors; masked cross-over space.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Performance space or studio of approximate size for class — 1½ – 2 hours/daily; rehearsals in performance space, 2 – 3 hours afternoon of performance, preceded by company class – times to be arranged.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** Posters (17 x 22) with local imprint space @ 10¢; the following are offered at no cost: black and white glossy press photos (to be returned if possible), color slides suitable for TV ads (must be returned), film — "Adagio for Two Dancers" — 28 min. (must be returned), prepared radio advertisements of 10-30-60 secs., press stories, and interviews with Artistic Director and company members depending on schedule.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performance	Entire Company	See information on PERFORMING SPACES	
Lecture Demonstration performance	7-10 dancers; Artistic Director	See information on PERFORMING SPACES	
Master Class (adv)	Artistic Director	Ballet studio—floor able to be rosined; accompanist	Maximum 25 participants
Master Class (int)	Ballet Mistress or other Company Dancer	Ballet studio—floor able to be rosined; accompanist	Maximum 25 participants
Open Rehearsal	Entire Company	See information on PERFORMING SPACES	
Technical Seminar	Technical Directors	Performance space	Maximum 25

**COMPANY NARRATIVE:** The Company was organized for its first performance in October, 1968, and performed in Kolbe Theatre on the University of Akron campus. The Artistic Director, Heinz Poll, a native of Germany, received his initial training there and danced with the Berlin Opera. From there he went to the Chilean National Ballet, as dancer and choreographer for ten years; to the Ballets Jeunesses of France as guest artist; and with the Chilean National Ballet as guest artist in its North American tour.

Associate Directors are Gena Carroll and Thomas Skelton, with Norman Israel as General Manager. The Chamber Ballet is now the resident ballet of the new Thomas Hall for the Performing Arts, opening in October, 1973. The Company is classically based; however, the Company does do pieces which approach Modern Dance (The Witch, Compulsions) and has in its repertoire two pieces based on rock music (a time to dance, Reminiscence), as well as classical ballets (Symphonic Dances, Rossiniana) and one story ballet (One Ring Circus).

The Company performs programs made up from a mix of these styles, and are able also to do a performance in open space with minimal use of costumes and technical effects. Preferred residency activities include a full performance, master classes and a lecture demonstration. The Company would also be willing to split up into smaller segments and visit local institutions away from the performance space for lecture-demonstrations, provided facilities are adequate. Using the Company's Technical Staff, a Dance Production Seminar can also be made available.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Symphonic Dances	Poll	Rachmaninoff	1972	35 min.	14
Reminiscence	Poll	lake	1972	19 min.	14
a time to dance	Poll	Jefferson Air	1971	24 min.	14
The Witch	Poll	Schoenberg	1971	17 min.	5
*Matinees Musicales	Poll	Britten	1972	16 min.	6
*Soirees Musicales	Poll	Britten	1972	10 min.	6
One Ring Circus	Poll	Kabalevsky	1971	14 min.	14
Royal Divertissement	Poll	Handel	1970	28 min. **	12
Dance for Seven	Grieg	Beethoven	1970	10 min.	7
Compulsions	Poll	Rosenthal	1969	17 min.	10
Elegiac Song	Poll	Shostakovitch	1968	19 min.	7
Rossiniana	Poll	Rossini	1968	12 min.	7
Adagio for Two Dancers	Poll	Albinoni	1973	8 min.	2

\*Can be combined into one piece.

\*\*Might vary in time as sections of the piece can be dropped, but never below 20 minutes.

There are also Pas de Deux and Pas de Trois which can be extracted from Royal Divertissement and Rossiniana.

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Rhode Island College	Providence, RI	Jan. 12-13, 1973
Three Rivers Arts Festival	Pittsburgh, PA	Jun. 1, 1973

# CHICAGO BALLET (1970)

Artistic Director: Ruth Page

Artistic Co-director: Larry Long

Booking Manager: Gerald Ketelaar  
Administrative Director  
The Ruth Page Foundation/CHICAGO BALLET  
53 West Jackson Boulevard, 1650  
Chicago, Illinois 60604  
(312) 922-8887

Company Manager: Same as booking manager

## MINIMUM WEEKLY FEES:

Midwest — IL, IN, MI, OH, WI, MN, IA, MO, ND, SD, NB, KS, OK, TN, KY, AR	\$14,500
Atlantic — all states bordering on eastern Atlantic coast in addition to DC, VT, WV, PA, AL, MS, LA	\$15,500
Western — TX, CO, WY, UT, ID, MT, WA, OR, CA, NV, NM, AZ	\$16,000

Chicago Ballet is not available during 1974-75 for engagements in AK, HI, or territories outside the continental United States.

AVAILABILITY: Open

**TOURING PERSONNEL:** 23-27 dancers; technical director; costume master; publicity agent/advance publicity agent; 2 stage technicians; Artistic Director and Company Manager always tour with the company. Chicago Ballet tour performances are generally presented with recorded music; tour sponsors wishing live music can negotiate terms with the company.

**PERFORMING SPACES:** Company will use alternative non-proscenium spaces at the discretion of the sponsor if the floors of such spaces are not slippery, if the company is free to use rosin, and if the space is considered reasonably safe to dance on; minimum area of performing space is 35x35. Company will perform outside if an adequate stage is provided, ample and secure dressing room and washroom are accessible, and the air temperature is 65 degrees F. or above.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** A room at least 35x35 is required, while more space is preferred; must be available for a minimum of 6 hours/daily; adequate and secure dressing room and washroom facilities must be accessible and all spaces used by the company must be well lighted, ventilated and heated.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following; posters (30x36); flyers; black and white glossy press photos; color slides suitable for TV ads; prepared radio advertisements (30, 60 seconds); press stories; and interviews with Artistic Director and dancers.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert (General Audiences)	Full Company	Minimum stage 35x35; all available lighting equipment	Repertory to suit mixed community audience
Concert (College Audiences)	Full Company	Same as above	Repertory selected for particular interest of students
Concert (Children)	Full Company	Same as above	Repertory especially for young audiences (ex: "Alice in Wonderland")
Mini-Concert (High School or College)	Full Company	Same as above	Abbreviated concert performance designed to fit school program
Lecture-Demonstrations (40-45 minutes)	6-8 Dancers/Lecturer	Available stage or appropriate dance space	For limited spaces; deals with dance technique, training, and theatre dance
Lectures on American Dance	Artistic Director		Lecture on history and choreography
Master Classes	Artistic Director/Artistic Co-Director/Company Principals		For students of dance



**COMPANY NARRATIVE:** CHICAGO BALLET is the direct descendent of Ruth Page's former touring companies, the Chicago Opera Ballet and Ruth Page's International Ballet. Although CHICAGO BALLET'S repertory includes, predominantly, the works of a number of contemporary choreographers, selected works of Ruth Page define the company's style. Other contributing choreographers include, Richard Arve, Sir Frederick Ashton, Bill Evans, John Neumeier, Ben Stevenson and George Skibine. CHICAGO BALLET Artistic Co-Director Larry Long also contributes works of his own choreography to the repertory.

CHICAGO BALLET'S style can best be described as "contemporary ballet." Classical ballet is the company's basic technique, although, the repertory includes various modern dance disciplines. The company maintains certain pas de deux such as "Nutcracker" and "Don Quixote." The mixed repertory allows programming for specific audiences.

The company is particularly happy to work in "dance education" programs while in residence. Our lecture demonstrations for school children are planned to present not only the detail of dance, but also its delight e.g., excerpts from "Alice in Wonderland." A separate demonstration program for high school and college audiences presents the dance art on a more mature level. Master classes and lectures by Ruth Page are also offered in residence.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Catulli Carmina	Page	Orff	1973	40 min.	20
Monotones	Ashton	Satie	1965	30 min.	6
Courrante	Stevenson	Bach	1973	25 min.	10
Rondo	Neumeier	(collage)	1969	30 min.	16
Collage	Arve	(electronic collage)	1973	15 min.	12
Idylle	Skibine	Serrette	1968	20 min.	3
Bolero	Page	Ravel	1968	20 min.	14
Romeo & Juliet	Page	Tchaikovsky	1968	20 min.	10
Concertino pour trois	Page	Constant	1967	15 min.	3
Bachanalia	Long	Bach	1972	15 min.	14
Paquita	Long after Petipa	Minkus	traditional	20 min.	10
Nutcracker (excerpts)	Page after Petipa	Tchaikovsky	traditional	20 min.	up to 10
When Summoned	Evans	Subotnik	1969	20 min.	10
Three Preludes	Stevenson	Rachmaninoff	1971	20 min.	2
Carmina Burana	Page	Orff	1968	40 min.	20
Alice in Wonderland (excerpts)	Page	music collage	1971	30 min.	up to 20

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Oklahoma Arts and Humanities Council/Cushing Chamber of Commerce	Cushing, OK	Feb. 12, 1973
Oklahoma Arts and Humanities Council/Security Bank and Trust Company	Ponca City, OK	Feb. 13, 1973
Oklahoma Arts and Humanities Council	Tulsa, OK	Feb. 14, 1973
Oklahoma Arts and Humanities Council/Bartlesville Arts Council	Bartlesville, OK	Feb. 15, 1973
Oklahoma Arts and Humanities Council	Tulsa, OK	Feb. 16, 1973
Oklahoma Arts and Humanities Council/Muskogee Arts and Humanities Council	Muskogee, OK	Feb. 16, 1973

(As additional reference on touring history, CHICAGO BALLET refers potential sponsors to Columbia Artists Management, Inc., under whose management CHICAGO BALLET — then Chicago Opera Ballet and Ruth Page's International Ballet — toured the country for seventeen years.)



# THE CHICAGO DANCE TROUPE (1969)

**Artistic Director:** Shirley Mordine

**Booking Manager:** Bonita L. Everts  
4730 North Sheridan Road  
Chicago, Illinois 60640  
(312) 271-7804

**Company Manager:** Same as booking manager

## MINIMUM WEEKLY FEES:

	With Musicians	Without Musicians
IL, IN, WI, MN, MI, OH, KY, MO, IA	\$ 6,000	\$ 5,500
AZ, NM, NV, CA, UT, MT, ID, OR, WA	\$ 9,000	\$ 8,500
All other continental states	\$ 6,500	\$ 6,000
AK, HI, GU, AS, PR	\$11,000	\$10,000

**AVAILABILITY:** Open

**TOURING PERSONNEL:** 10 dancers; lighting designer; company/stage manager; 5 musicians (depending on repertoire and fee classification); Artistic Director and Company Manager always tour with the company.

**PERFORMING SPACES:** Company will perform in the following spaces in this order of preference 1) open space, wood floor, elevated seating, or a generous thrust stage, approx. 34 (wide) x 48 (deep); 2) gym with sufficient electrical capacity — for minimum of 5 dimmers, each with a 2500 watt capacity; 3) proscenium stage; we can adapt to a variety spaces (have performed in Museums, etc.); company will consider performing outside in good weather and on a suitable dancing surface.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Rehearsal space — time should be reserved in place of performance for minimum of 3 hours; additional rehearsal time in space equal to performance area; Company classes — space equal to minimum dancing area (34x48) with wood floor; Total Rehearsal and Class time per day = 4 hours.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: posters (14x24) — we offer minimum amount, or design to be reproduced; flyers (9x11); black and white glossy photos; color slides suitable for TV ads (if requested); press stories.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	Full Company	See PERFORMING SPACES for preferences; minimum 30x40; sponsor provides lighting, sound equipment, and 2-3 crew members.	Audience capacity to enable maintenance of audience-performers intimate environment
Event	Full Company	Open space such as gym or other suitable environment, sponsor provides tech equipment and crew as above	Excerpts from repertoire, including improvisation and participation of local musicians
Journey: a Concert with company and local performers	Full Company	Same as above	This work with two extended rehearsals is performed with local actors/dancers
Concert for Children	4-6 Members of Company	Same as for concert	Some demonstration and audience participation involved
Movement Workshops (beg, int, adv)	Artistic Director & Company Members	Large open space with wood floor	20-15 people, involves technique, improvisation, and composition; all areas can be taught as separate disciplines
Young People's Classes	Company Members	Same as above	Approximately 15-20 people; for all ages including high school

## RESIDENCY ACTIVITIES OFFERED (Cont.)

Movement for Actors	Artistic Director		
Lectures	Artistic Director		
Teacher's Workshops	Artistic Director/ Company Members		For dancers or other teachers interested in using movement as a teaching tool
Lecture Demonstration	Artistic Director/ Company Members	Open space such as gym or other suitable area	Demonstration on dances and the way the troupe works and excerpts from company repertoire
Sound and Rhythm Improvisation Workshop	Company Musical Director		For dancers, musicians and interested people; this activity available if tour includes music director

**COMPANY NARRATIVE:** Under the direction of Shirley Mordine, the Dance Troupe develops its works through improvisation. This process demands the creative participation of its members. Consequently, each member defines his own creative identity while also contributing to the definition of a company style.

Avoiding stylized disciplines, the Troupe works from a source of natural motion. The technical discipline and improvisational skills have evolved from an investigation of the Troupe's theatrical purpose, i.e., a Dance-Theater that perceives the phenomenon of social experience peculiar to our time and the effect individuals have on this perception. We employ the roles of dancer and actor, making possible a performance that ranges from purely kinetic imagery to a more literal imagery of an actor.

### Examples of Residency Scheduling

½ Week: Company Concert; Movement Workshop; Sound and Rhythm Improvization Workshop; Lecture Demonstration.

½ Week: Performance Whorkshop (Rehearsals and presentation of "Journey" or an "Event.") Teacher's Workshop; Children's Concert.

1 Week: Company Concert; Movement Workshops; An "Event"; Movement Class for Actors; Sound and Rhythm Workshop.

1 Week: 2 Company Concerts; Movement Workshops; Teacher's Workshop. Lecture Demonstration.

## ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Femme	Mordine		1969	20 min.	1 plus 3 (chorus)
Journey	Mordine & Company	Collage Score	1970	60 min.	4 plus 10-12(")
Double Play	Mordine	Cohen	1971	40 min.	2
RSVP	Mordine & Company	Sound Improvisation	1971	60 min.	7
Stop Go	Mordine & Company	Cohen	1972	90 min.	9
Tongues	Mordine & Company	Reiser	1973	50 min.	9
Miami Beach	Self		1973	19 min.	solo
United Flight 120	Mordine & Company	Reiser	1973	40 min.	8
Kitty Hawk	Mordine	Reiser	1973	20 min.	solo

One new work will be premiered by March 1974.

## PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

The company had several local and home engagements, but no tour engagements for 1972-73.

# CHOREOGRAPHERS THEATRE (1964)

Company Representative: Laura Foreman

Booking Manager: Sara Tornay Management  
250 West 57th Street  
New York, New York 10019  
(212) 246-2270

Company Manager: Donna Moore  
Choreographers Theatre  
25 West 19th Street  
New York, New York 10011  
(212) 989-2230

**MINIMUM WEEKLY FEES:** East of the Mississippi, including LA and MN \$7,500  
West of the Mississippi \$8,000  
AK, AS, GU, PR, VI and HI \$8,500

The fee is reduced \$1,000 for each additional week.

**AVAILABILITY:** Open

**TOURING PERSONNEL:** 7-9 dancers, technical director, composer-sound technician. The Company Representative and Company Manager always tour with the company.

**PERFORMING SPACES:** Most of the dances can be presented in an open area (minimum performing space, depending on environment used, 30x35). The company will consider performing outside on a clear surface with no ground obstructions.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Company class — 1½ hours per day/ dance studio, gym; run-thrus/dress rehearsals — 6 hours in the space where performance is to be given on the day the performance is to be given.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** Tornay Management provides materials on request. Such material is shipped to the sponsor freight collect. Available are: posters (14x22); flyers (9x11); black and white glossy press photos; press stories.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	Entire Company	Proscenium/non-proscenium/ outdoor spaces	
Concert with Commentary ("ChoreoConcerts and Critiques")	Entire Company	Same as above	Includes full concert followed by lecture- demonstrations and audi- ence/company discussion
Lecture-Demonstration Classes:	4 Company Members	Stage/gym	50 students
Technique (beg;int;adv)	Company Member	Studio/gym	30 students
Improvisation (beg; int; adv)	Company Member	Studio/gym	30 students
Choreography (beg; int; adv)	Company Member	Studio/gym	30 students
Repertory/Movement Theory	Company Member	Studio/gym	30 students
Movement for Theatre	Company Member	Studio/gym	30 students; dance/ theatre/opera
Music and Movement	Composer-Sound Technician and Co. Member	Studio/gym	30 students; dance/ theatre/music
Dance Lighting	Technical Director	Stage	30 students; dance/ theatre
Seminars and Symposia	Company Member(s)	Depends on topic	Dance history/labnotation /theory of T'ai Chi Ch'uan/ multi-media/contemporary trends; subject to particular artist's availability
Open Rehearsals	Company Member with Full Company	Stage/gym/studio	Depends on facility used (open viewing)

For all indoor performances and dance classes, a resilient floor is required. Sponsor is to provide the needed technical equipment (see Choreographers Theatre Specification-Technical Sheets). In most cases, the technique classes can be conducted simultaneously (but not in the same room) with the other class activities mentioned above.

**COMPANY NARRATIVE:** Choreographers Theatre (CT), founded in 1964, has been a center for new choreography, having presented the works of 104 choreographers. CT members comprise one of two companies appointed Artists-in-Residence at the New School for Social Research in 1970, the *first* university residencies for professional modern dance companies in New York City. It is also the *first* organization of dance artists in the United States to establish its own autonomous dance department at a university, the New School, in 1967.

Seven to nine CT dancer-choreographers present a cross-section of modern dance choreography with the emphasis on a diversity of creative approaches. Because of the variety offered, the presentation is particularly suited to new dance audiences. The program (generally 4-6 works) is drawn from the dances of Sally Bowden, Beverly Brown, Richard Bull, Robert Dunn, Laura Foreman, Stuart Hodes, Phyllis Lamhut, Carolyn Lord, Louis Montes de Oca, Sara Shelton, Gus Solomons, Jr., and Dana Wolfe.

The residency program is made up of a flexible selection of activities best suited to the needs and space facilities of the sponsor.

**ACTIVE TOURING REPERTORY:** Following is a sample of touring repertory program:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Making and Doing	Bull	Bull/Coryell	1970	20 min.	5
Responsive Readings	Hodes	Bull	1969	20 min.	3
CAT. # . . .	Solomons		1970	10 min.	1
Spaces	Foreman	Watts	1972	20 min.	7
Delay	Dunn	Messiaen	1973	10 min.	2

**PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:**

Sponsoring Organization	Location (City, State)	Dates
University of Rochester	Rochester, NY	Apr. 18, 1973
State University of New York	Brockport, NY	Apr. 23-29, 1973



# THE CINCINNATI BALLET COMPANY (1952)

Artistic Director: David McLain

Booking Manager: Henry A. Young, Jr.  
Music Hall, 1243 Elm Street  
Cincinnati, Ohio 45210  
(513) 621-1977

Company Manager: Same as booking manager

MINIMUM WEEKLY FEES:	First Week	Second Week
OH, IN, KY	\$13,500	\$11,500
all other states	\$14,500	\$11,500

AVAILABILITY: Open

**TOURING PERSONNAL:** 16 dancers; production coordinator; assistant production coordinator; wardrobe mistress; ballet mistress; accompanist; musical director (when performing to live music); Artistic Director and Company Manager always tour with the company.

**PERFORMING SPACES:** Resilient, non-waxed floor is necessary (floor surface must be smooth but not slippery Cincinnati Ballet can provide its own floor covering); stage area - 40x30 or gymnasium; studio area - 20x30 or gymnasium. Outdoor performances may be planned under the following specifications: no performance can be given when the temperature drops below 72 degrees F.; stage requirements as above; all portable stages and specifications must be approved by the Artistic Director and Manager.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** 1½ hour class and 3 hour minimum rehearsal/daily; no other activities may be planned on days of performance; space requirements: 40x30 studio, wood floor non-waxed and resilient, barre space for 20 (company provides portable barres if necessary); Lecture Demonstrations - 1½ hour warm up and rehearsal of demonstration in each new performing location.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: posters (17x23); black and white glossy press photos; color slides suitable for TV ads; and interviews with the media.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	16 Dancers	Proscenium stage - 40x30	
Mini-Concert	16 Dancers	Proscenium stage - 40x30	
Lecture-Demonstration	16 Dancers/ Artistic Director	Proscenium stage - 40x30	
Master Classes	Artistic Director	Studio 40x30/gym/stage	Maximum 30 students; 1½ hours; 3 simultaneous
Company Ballet Technique (adv)	Artistic Director	Studio 20x30/gym	Maximum 30 students
Ballet Technique (int)	Artistic Director or Asst. Artistic Director		Maximum 30 students
Ballet Technique (beg)	Company Member		Maximum 30 students
Modern Dance Technique (adv/int or beg)	Asst. Artistic Director or Company Member		Maximum 30 students
Technical Theatre Seminar	Technical Director		Theatre students
Workshop for Ballet Teachers	Artistic Director		Combined seminar and technique class



**COMPANY NARRATIVE:** Currently in its 11th season, The Cincinnati Ballet Company is Cincinnati's repertory dance company. Since 1967 the Company, in addition to numerous Cincinnati appearances, has presented touring and residency programs through-out the tri-state area of Ohio, Kentucky and Indiana, with frequent sponsorship from the Ohio Arts Council, The Kentucky Arts Commission, the Indiana Arts Council, and the Cincinnati Symphony Orchestra Area Artists Series. During its 1973-74 season, The Cincinnati Ballet Company appeared at Jacob's Pillow Dance Festival in Lee, Massachusetts and will conduct 11 weeks of residencies in North Carolina, South Carolina, Michigan, Massachusetts, Ohio, Kentucky, and Indiana, in addition to its season in Cincinnati and the Cincinnati Symphony Orchestra Area Artists Series serving cities with populations under 40,000.

With a touring company of 16 dancers and staff of seven, the Company presents a varied repertoire of modern dance and ballets in classical, romantic and contemporary styles. In addition to works by its resident choreographer and artistic director, David McLain, the Company's repertoire includes ballets by Balanchine, Dolin, Horton, Markova, Martinez, Sabline, Truitte, and Tudor.

The University of Cincinnati College-Conservatory of Music is the official school for the Cincinnati Ballet Company.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Aubade	Sabline	Poulenc	1970	20 min.	10
The Beloved	Horton	Hamilton	1971	10 min.	2
Concerto	McLain	Poulenc	1968	25 min.	20
Concerto Barocco	Balanchine	Bach	1972	20 min.	11
Divertissement Classique	Jasinski	Burghmuller	1972	20 min.	12
Face of Violence	Horton/Truitte	Horton/DeLeone	1972	37 min.	6
Frevo	Horton/Truitte	Horton/DeLeone	1974	20 min.	16
Guernica	Truitte	DeLeone	1971	20 min.	13
Pas De Quatre	Dolin/Markova	Pugni	1971	20 min.	4
Tribute to Jose Clemente Orozco	Horton/Truitte	Klaus	1973	7 min.	2
12 x 12 in 6	McLain	Lutoslawski	1973	6 min.	12
Winter's Traces	McLain	Verdi	1971	20 min.	18

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Dance Council of Lexington, Kentucky and Transylvania University	Lexington, KY	Nov. 16-18, 1972
CSO Area Artists Series	Lebanon, OH	Jan. 22, 1973
CSO Area Artists Series	Madison, IN	Jan. 31, 1973
CSO Area Artists Series	Xenia, OH	Mar. 5, 1973
Fine Arts Association of Southeast Kentucky	London, KY	Apr. 28, 1973

The administration of touring engagements for this company is handled directly by the Office of Dance Programs at the National Endowment for the Arts. Please refer to Note #1 in the "Notes" section of this directory.

## CITY CENTER JOFFREY BALLET (1964)

**Artistic Director:** Robert Joffrey  
**Assistant Director:** Gerald Arpino

**Booking Manager:** Shaw Concerts, Inc.  
 233 West 49th Street  
 New York, New York 10019  
 (212) 581-4654

**General Manager:** William Crawford,  
 General Administrator  
 City Center Joffrey Ballet  
 130 West 56th Street  
 New York, New York 10019  
 (212) 581-9676

**MINIMUM WEEKLY FEES:** \$52,000

**AVAILABILITY:** Open

**TOURING PERSONNEL:** 40 dancers; production stage manager; 1-2 wardrobe; stage manager; 2 production assistants; music librarian; 3 technical assistants; lighting consultant; press representative; 6 rock musicians; 2 conductors; 2 pianists; company manager. The Artistic Director always tours with the company. The General Administrator occasionally travels with the company.

**PERFORMING SPACES:** The City Center Joffrey Ballet performs exclusively on proscenium stages, both indoor and outdoor. The company will consider performing outside in a proscenium theatre such as those at Ravinia Festival, Wolftrap Farm Park, Blossom Center, Saratoga Performing Arts Center, Garden State Arts Center, and Meadowbrook in Detroit.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** The full stage and use of all facilities must be uninterruptedly available for the company's entire appearance, commencing 36 hours prior to the opening curtain. A separate studio is preferable for orchestra rehearsals and additional studio space for class and dance rehearsals can always be utilized.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: black and white glossy press photos; press stories. No charge for the following except for sponsor's imprint of theater, price, etc.: posters (14x22); flyers (8½x6). Also available are color slides suitable for TV ads (no charge, but return of material is requested). Whenever possible, Gerald Arpino, Assistant Director, will come to a community 3-4 days in advance of the company's appearance. He will be available for TV and radio interviews.

### RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performance	Company	Stage; full technical equipment and crew	

**Please Note:** The City Center Joffrey Ballet is committed to presenting performances only. No extra residency activities are offered.

**COMPANY NARRATIVE:** In the past seven years, the City Center Joffrey Ballet has mounted 69 new productions, created a repertoire that includes the work of 38 contemporary composers and has commissioned 12 new scores. In addition to the work of Messrs. Joffrey and Arpino, 19 other choreographers have worked with the company in the preparation of new productions. The company has also revived many classical and contemporary ballets, and uses a good deal of multi-media and contemporary music.

The company's repertoire includes such classical works as Leonide Massine's "Parade" and "Le Beau Danube", as well as new ballets such as Gerald Arpino's "Trinity" and "The Clowns".

# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
The Dream	Ashton	Mendelssohn	Revival 1973	50 min.	30
The Green Table	Joos	Cohen	Revival 1967	35 min.	21
Weewis	Sappington	Gould	1971	18 min.	6
Interplay	Robbins	Gould	Revival 1972	16 min.	8
Moves	Robbins	No Music	Revival 1967	20 min.	10
Confetti	Arpino	Rossini	1970	12 min.	6
Parade	Massine	Satie	Revival 1973	20 min.	8
Chabriesque	Arpino	Chabrier	1972	24 min.	14
Trinity	Arpino	Raph/Holdridge	1970	20 min.	15
After Eden	Butler	Hoiby	Revival 1972	17 min.	2
Reflections	Arpino	Tschaikovsky	1971	20 min.	10
The Clowns	Arpino	Kay	1968	29 min.	17
Square Dance	Balanchine	Vivaldi	Revival 1971	17 min.	14
Nightwings	Arpino	La Montaine	1966	15 min.	7
Cakewalk	Boris	Kay	Revival 1966	28 min.	24
Kettentanz	Arpino	Strauss, Jr.	1971	31 min.	12
Deuce Coupe	Tharp	Beach Boys	1973	32 min.	20
Facade	Ashton	Walton	Revival 1969	17 min.	20
Le Beau Danube	Massine	Strauss	Revival 1972	30 min.	32
Grand Pas Espagnol	Harkarvy	Moszkowski	Revival 1972	15 min.	6
Jive	Feld	Gould	1973	17 min.	16
Meadowlark	Feld	Haydn	Revival 1972	24 min.	12
Jackpot	Arpino	Druckman	1973	12 min.	2
Secret Places	Arpino	Mozart	1968	11 min.	2
The Moor's Pavane	Limon	Purcell	Revival 1973	not timed	4
Sacred Grove on Mt. Tamalpais	Arpino	Raph	1972	35 min.	15

NOTE: The above listing is the City Center Joffrey Ballet's current and active repertoire. There are additional works in repertoire that are, at the moment, not being performed. Please note that not all of the ballets listed will be suitable for every theater and/or every touring situation.

## PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Auditorium Theater Council	Chicago, IL	Jan. 29 – Feb. 4, 1973
Foundation for American Dance, Inc.	San Francisco, CA	May 29 – Jun. 2, 1973
Seattle Opera Association	Seattle, WA	Jun. 5-9, 1973
David Lui Productions	Vancouver, British Columbia	Jun. 11-13, 1973

# ZE'EVA COHEN SOLO DANCE PROGRAM (1971)

Artistic Director: Ze'eva Cohen

Company Manager: Same as booking manager

Booking Manager: Directional Concepts Dance Theatre Foundation, Inc.  
39 Jane Street  
New York, New York 10014  
(212) 675-0249

## MINIMUM WEEKLY FEES:

	First Week	Second and Subsequent Weeks
East — MI, IN, KY, TN, MS, and all states east, plus PR, VI	\$2,500	\$1,500
West — MT, WY, CO, NM, and all states west, plus AK, HI, GU, AS	\$2,900	\$1,900
Midwest — all other states	\$2,700	\$1,700

AVAILABILITY: Open

TOURING PERSONNEL: 1 dancer; stage manager; Artistic Director always tours with the company; Company Manager occasionally tours with the company.

PERFORMING SPACES: Any space is usable; Company will not consider performing outside.

COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY: Minimum space 20x30, smooth, clean and resilient floor; 4 hours/daily.

PUBLICITY SERVICES OFFERED BY THE COMPANY: No charge except shipping for the following: posters (14x18); flyers (5x7); black and white glossy photos; press stories; and complete biographical materials.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	Artistic Director conducts all activities	Minimum space 20x30, smooth clean, resilient floor, professional lighting facilities, dressing room, 3 stage crew.	Time needed for technicians: 2 hours
Dance Demonstration			
a. The Creative Process: The artist will illustrate the technical and choreographic elements which make up the final dance work by explaining, demonstrating and performing her material. Discussion will follow.			
b. Development of the dancer: Through commentary and demonstration, the artist will illustrate the various methods and techniques necessary to develop the dancer's body as an expressive instrument.			
Master Class			
a. Dance Technique: Concentrated dance classes designed to emphasize the student's awareness of space, time and energy in relation to his performance.		Large studio or gym min. 30x40, resilient floor, smooth surface, piano or other musical instrument available (percussion)	Prof. accomp. req. limited to 40 (2 hours)
b. Improvisation: The discovery of fresh material and new ways of structuring it through improvisational technique.		Same as above	Limited to 30 (2 hours)
c. Composition: An introduction to the traditional and experimental methods of organizing the student's material.		Same as above	Limited to 20 (2 hours)
d. Movement for Actors: Extending the actor's awareness of the body as an expressive instrument by exploring the effects of breath, weight and muscular tension on body condition.		Same as above	Limited to 40 (2 hours)
Workshops			
a. Choreography Workshop: The artist offers advice and criticism to the students to help bring their composition work up to performance level.		Minimum studio space 20x30	Limited to 15



## RESIDENCY ACTIVITIES OFFERED (Cont.)

- b. Dance and Music: The relationship between these two media is explored, in addition to the specific techniques of setting dance to music and vice-versa (cues, editing, etc.)
- Same as above, plus musical instruments as available (percussion set).

### Seminars

- a. Main trends in modern dance (history) Any studio or lecture room
- b. Professional dancing-a way of life
- c. Starting and developing a dance program in non-dance areas (universities, schools, colleges, etc.)

For a long period of residency (approximately 3 weeks), the following possibilities exist:

1. The creation of a new work in collaboration with the students.
2. Any of the above workshops and lecture-demonstrations may be organized as a colloquium for duration of the residency.

**COMPANY NARRATIVE:** The Ze'eva Cohen Solo Dance Program consists of works by several contemporary choreographers, including herself, in one evening of solo dance. This is a new approach to the solo concert field in modern dance.

The intent is to give a widely diverse program of contemporary dance to audiences of all backgrounds, including those with little or no experience. The solo dance program functions as the high point in a comprehensive residency program.

## ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Escape (excerpt from Rooms)	Sokolow	Hopkins	1955	7 min.	1
Countdown	Perez	Songs of the Avergne, arrangement: Cantaloube	1965	7 min.	1
32 Variations in C Minor	Waring	Beethoven	1973	11 min.	1
Tempo	Keen	Davis	1972	10 min.	1
Three excerpts from Resonances	Duncan	Henry	1970	6 min.	1
Green River Road/ (Summer)	Jowitt	Bull and taped sounds	1969	7 min.	1
Talking Desert Blues	Takei	Taped Sounds by Pate	1972	12 min.	1
Cloud Song	Cohen	Davis, Nendrix, The United States of America	1971	20 min.	1
The One of No Way	Alenikoff	Poetry: Fragments from "The Tablets" by Schwerner Music: Scott, Yuize, Yamamoto	1970	12 min.	1
Harriet	Cicierska	Sounds from: "Songs of the Humpbacked Whale"	1970	10 min.	1

## PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Jerusalem Academy of Music	Jerusalem, Israel	Aug. 22, 1972
New Haven Dance Theatre	New Haven, CT	Oct. 22, 1972
University of California	Santa Barbara, CA	Oct. 31 — Nov. 6, 1972
Davis University	Davis, CA	Nov. 8-10, 1972
Temple Beth-Shalom	Dayton, OH	Feb. 20, 1973
Jewish Community Center	Waterbury, NJ	Mar. 18, 1973
Temple Emanuel	Westfield, NJ	Mar. 25, 1973
The Place	London, England	May 8-11, 1973



# MERCE CUNNINGHAM AND DANCE COMPANY (1953)

Artistic Director: Merce Cunningham

Booking Manager: Scott Haley  
Martha Lohmeyer  
Jean Rigg  
Cunningham Dance Foundation, Inc.  
463 West Street  
New York, New York 10014  
(212) 255-8240

Company Manager: Same as booking manager

MIMUM WEEKLY FEES:	Within the Continental United States	\$14,000*
	Outside the Continental United States	\$14,000 plus travel
	Second and subsequent weeks	\$11,000

\*½ week residency includes performance activity only

AVAILABILITY: Open

TOURING PERSONNEL: 10 dancers; 2 musicians; lighting designer/production stage manager; stage manager; technical director. The Artistic Director and Company Manager always tour with the company.

PERFORMING SPACES: Any space with a 40x45 (minimum) floor suitable for dancing (wood, not directly on concrete and not shellacked) — any kind of stage, any kind of open space — is acceptable. Formal performances will require space and resources for music and lighting, and the size of the audience as well as the nature of the program will be determined by the size and the resources of the space. The Company will consider performing outside on a sturdy wooden platform meeting the aforementioned specifications. (If such a platform must be built, the Company should be consulted for specifications.)

## COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:

\*10:00 — 12:00 noon small studio for artistic director  
12:00 — 1:00 p.m. large studio for company class (or performing area)  
1:00 — 3:00 p.m. large studio for rehearsal (or performing area) — in performing area on day of performance.

\*Times approximate for performing days; can be flexible on non-performance days.

In a residency of a week or more, other elements of the company will need working areas: a secure room with tables for musicians; maintenance space for technicians with access to company equipment; office facilities for company manager.

PUBLICITY SERVICES OFFERED BY THE COMPANY: No charge for the following: black and white glossy press photos; press stories (sample copy). Also available are: window cards (8½x14; unimprinted; minimum order \$40/100); posters (23½x35); unimprinted; minimum order \$20/100); flyers (8½x14; unimprinted; minimum order \$15/100); color slides suitable for TV ads (at cost); film clips (\$25-\$50).

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Stage Performances (proscenium or thrust)	Artistic Director	Basic technical requirements; 40x45 dancing area; piano; orchestra pit; dressing rooms	Entire Company; full day set up and rehearsal
Non-Stage Performances	Artistic Director	As above	As above
Open Rehearsals	Artistic Director	As above	Working, not dress, rehearsals; can be scheduled day of second performance only
Informal Performances	Artistic Director	30x30 dancing area; lighting to illuminate; lectern & sound system; adequate dressing rooms	Can be suited to various audiences; entire company; 2-3 hours set up and rehearsal
Workshops	Artistic Director	Gym or large dance studio	Maximum 30 participants; no observers; limited to dance students — any level

**RESIDENCY ACTIVITIES OFFERED (Cont.)**

Dance Classes (Cunningham Technique)	Dancers	Large dance studio	Maximum 30 students; generally no observers; limited to advanced dance students; one teacher per class
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Question and answer sessions or informal seminars may be scheduled with members of the Company, but generally not on days of performances. Scheduling for such sessions, as for informal performances and classes above, must be made directly with the academic department or interested group requesting the service — i.e., not by the Concert Manager.

**COMPANY NARRATIVE:** After several years of solo performances in collaboration with composer John Cage, Merce Cunningham developed a repertory for a company of dancers. In the twenty years since its first season (Theatre de Lys, New York), Merce Cunningham and Dance Company has made annual tours throughout the United States and abroad. The Company's present schedule includes regular performances at its New York Studio and performances in the New York Metropolitan area.

The more than fifty dances Merce Cunningham has made for his company have continued to include collaboration with John Cage and with other contemporary composers and visual artists (among them, Robert Rauschenberg, Christian Wolff, Frank Stella, Toshi Ichiyanagi, Andy Warhol, Pauline Oliveros, La Monte Young). At present, Jasper Johns is responsible for the company's decor and David Behrman, Gordon Mumma, and David Tudor share the musical responsibilities with John Cage.

The formal performances may be a Cunningham "event"—an evening-long arrangement of material from the repertory — or a program of two or three individual pieces from the repertory. For events, Cage, Tudor, Behrman, and/or Mumma select and perform music from their own and the Company's repertory, and the decor is most often the performance space itself; thus the combination of movement, music, and decor, as well as the arrangement of the choreographic and musical material, are unique for each event. In a non-event program, Cunningham's dances are presented in their original form, with the commissioned music and decor.

**ACTIVE TOURING REPERTORY:** The Merce Cunningham and Dance Company repertory list and description is available from the Company Manager upon request.

**PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:**

Sponsoring Organization	Location (City, State)	Dates
Arts and Crafts Center	Pittsburgh, PA	Jul. 7-9, 1972
Festival of the Arts	Shiraz, Iran	Sep. 5-8, 1972
Venice Biennale	Venice, Italy	Sep. 11-14, 1972
Belgrade International Theatre Festival	Belgrade, Yugoslavia	Sep. 18-19, 1972
Pagart/Autumn Festival	Warsaw, Poland	Sep. 22, 1972
Michael White, Ltd.	London, England	Sep. 25-30, 1972
Stadttheater Koln	Cologne, Germany	Oct. 2, 1972
American Consulate	Dusseldorf, Germany	Oct. 4, 1972
Maison de la Culture	Grenoble, France	Oct. 10-14, 1972
Piccolo Theatre	Milan, Italy	Oct. 17-22, 1972
Autumn Festival	Paris, France	Oct. 24-29, 1972
State University of New York	Fredonia, NY	Feb. 5-7, 1973
State University of New York	Stony Brook, NY	Feb. 9-11, 1973
Princeton University	Princeton, NJ	Feb. 18, 1973
State University of New York/Maryrose Academy	Albany, NY	Mar. 27-29, 1973
Cornell University	Ithaca, NY	Mar. 31-Apr. 2, 1973
State University College	Geneseo, NY	Apr. 3-5, 1973
State University College	Brockport, NY	Apr. 5-7, 1973
Ohio University	Athens, OH	Apr. 9-11, 1973
Kent State University	Kent, OH	Apr. 12-14, 1973
Oberlin College	Oberlin, OH	Apr. 15-17, 1973
North Country Community College	Saranac Lake, NY	Apr. 19-21, 1973
State University College	Plattsburgh, NY	Apr. 23-25, 1973
Dartmouth College	Hanover, NH	Apr. 26-28, 1973

# DANCE THEATRE OF HARLEM, INC. (1969)

Artistic Directors: Arthur Mitchell  
Karel Shook

Booking Manager: Richard A. Gonsalves  
466 West 152nd Street  
New York, New York, 10031  
(212) 690-2800

Company Manager: Same as booking manager

**MINIMUM WEEKLY FEES:**

East of the Mississippi	\$14,500
West of the Mississippi (LA, MN)	\$15,500
AK, GU, HI, AS, VI, PR	\$15,500 plus transportation for company and freight charges (freight means transport of equipment)

**AVAILABILITY:** Available except Aug., Sept., Oct., 1974

**TOURING PERSONNEL:** 16 dancers; 4 technical crew; 2 wardrobe; 1 pianist; Artistic Director always tours with the company; Company Manager always tours with the company.

**PERFORMING SPACES:** Company is available for Performances in gymnasiums, auditoriums having a minimum stage or space of 40x30; with dressing room facilities (male & female) with utilities and facilities for sound board and lighting equipment set ups. Tuned piano is also required for the presentation of Lecture/Demonstrations and Master Classes. Floors must be free of wax and protrusions. The company will perform outside providing stage area meets the required minimum (40x30) in addition to having dressing room facilities (male & female) with utilities and facilities for sound board and lighting equipment hook ups are available. Outdoor theatres are acceptable with the above requirements included.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Studios, gymnasiums and assembly auditoriums are acceptable provided there is available, dressing rooms (male & female) with utilities, sufficient lighting and sound board hook ups. Floors (wood preferred) must be free of wax and protrusions at all times, tuned piano is required. Time required would be a minimum of (5) hours daily during a residency.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** Posters (22x25) cost 13¢ each; flyers (8x11) cost \$15.60 (thousand); black and white glossy press photos cost 28¢ each.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	Entire Company	Stage area 40x30. Full technical requirements may be obtained from the technical director. Full Crew; piano; wardrobe room; dressing rooms — male & female (30) dancers, with facilities (sinks, mirrors & toilets)	
Mini-Concert	6-10 Dancers	Same as for Concert	
Lecture/Demonstration	6-10 Dancers	Same as for Concert	
Technique Class — Adv	Director	Wax Free Floor — *Piano Good lighting	(25) students
Technique Class — Inter	Director or Co. Member	Same as above	(30) students
Technique Class — Beg	Director or Co. Member	Same as above	(25) students
Improvisation Class Intermediate	Director or Co. Member	Same as above	(25) students
Music for Dance Class	Music Director or Asst. Conductor		Offered when either is on Tour
Technical Theatre Seminar	Tech Director		For Tech Theatre students

\* Piano for Classes in Ballet and Modern — (Drum required for Ethnic Class)

**COMPANY NARRATIVE:** The Dance Theatre of Harlem Company is comprised of (16-24), young, black dancers, all who have been trained by Arthur Mitchell and Mr. Karel Shook in classic and neo-classic ballet, in works by G. Balanchine and J. Robbins and young modern day black choreographers. In addition to ballet, the Company also dances ethnic, modern and jazz techniques. During a residency period Performances, Lecture/Demonstrations and Master Classes are presented to grade, high schools, colleges and the general public. The foregoing services presented are determined by the length of the residency period contracted for by Sponsor.

# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Agon	Balanchine	Stravinsky	1969	23 min. 15 sec.	12
Concerto Barocco	Balanchine	Bach	1969	17 min. 46 sec.	11
Biosfera	Mitchell	Nobre	1970	12 min.	2
Afternoon of a Faun	Robbins	Debussy	1973	9 min. 20 sec.	2
Forces of Rhythm	Johnson	Traditional	1971	30 min. 45 sec.	17
Holberg Suite	Mitchell	Grieg	1969	17 min.	9
Rhythmtron	Mitchell	Nobre	1970	18 min. 3 sec.	15
Carmen & Jose	Page	Bizet	1972	20 min.	18
Fete Noire	Mitchell	Shostakovich	1970	16 min. 43 sec.	14
Tones	Mitchell	Leon	1970	16 min. 44 sec.	14
Haiku	Raines	Leon	1973	39 min.	14
Ancient Voices of Children	Sparemblek	Crumb	1973	27 min. 17 sec.	7
Design for Strings	Taras	Tchaikovsky	1970	19 min. 38 sec.	6
Ode	Mitchell	Redding	1970	23 min. 15 sec.	5
Fun & Games	Mitchell	Piccioni	1970	21 min. 25 sec.	2
Dreamplay	Alum	Borden	1973	20 min.	15
Wings	Johnson	Britten	1973	20 min.	15

# PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Delaware State Arts Council	Wilmington, DE	Oct. 16-18, 1972
St. Peter's College	Jersey City, NJ	Oct. 19, 1972
Poughkeepsie Ballet Theatre, Inc.	Poughkeepsie, NY	Oct. 27, 1972
William Paterson College	Wayne, NJ	Nov. 15, 1972
Queensborough Community College	Bayside, NY	Nov. 19, 1972
Newark State College	Union, NJ	Nov. 28, 1972
Cultural Studies Program	Cheyney, PA	Dec. 4-6, 1972
Public Library Bay Shore	Brightwaters, NY	Jan. 13, 1973
Russell Sage College	Troy, NY	Jan. 25, 1973
University of Mass. Fine Arts Council	Amherst, MA	Feb. 12-14, 1973
Penn. State University	University Park, PA	Feb. 17, 1973
New Orleans Public Schools	New Orleans, LA	Feb. 19-24, 1973
Kentucky Dance Council	Louisville, KY	Feb. 27-28 & Mar 1-3, 1973
Greater Charlotte Dance Guild	Charlotte, NC	Mar. 7-9, 1973
Baltimore Chapter Young Audiences	Baltimore, MD	Mar. 20-24, 1973
Lynchburg Fine Arts Cntr	Lynchburg, VA	Mar. 28-30, 1973
Mimes & Masques for Youth, Inc.	Washington, DC	Apr. 2-19, 1973
Buffalo Philharmonic Society Orchestra, Inc.	Buffalo, NY	May 4, 1973
Illinois Arts Council	Chicago, IL	May 17-19, 1973
Walker Arts Center	Minneapolis., MN	May 21-26, 1973
Inner City Cultural Center	Los Angeles, CA	May 31 & Jun. 1-2, 1973



# DANCE THEATRE WORKSHOP (1966)

Artistic Directors: Jeff Duncan  
Art Bauman  
Jack Moore

Booking Manager: Sara Tornay  
Tornay Management  
250 West 57th Street  
New York, New York 10019  
(212) 246-2270

Company Manager: Jeff Duncan  
Dance Theater Workshop  
215 West 20th Street  
New York, New York 10011  
(212) 929-8772  
(212) 255-6454 (home)

MINIMUM WEEKLY FEES: East (includes LA, AR, MO, IA, MN and all states east) \$7,000  
West (includes TX, OK, KS, NB, ND, SD and all states west, plus AK, GU, AS, VI and PR) \$8,000

For 2nd week fee is reduced by \$2,000

For 3rd and subsequent weeks fee is reduced by \$1,000

AVAILABILITY: Open

TOURING PERSONNEL: 6-8 dancers, light designer/stage manager, assistant, occasionally 1 musician, 1 tour manager on 3-4 week residencies. The Artistic Directors and Company Manager always tour with the company.

PERFORMING SPACES: The Dance Theater Workshop has three different programs most suitable for usual proscenium theatres; it also features programs designed especially for studio/gymnasium environments, as well as special pieces designed for museums, cathedrals, etc. The company will consider performing outside under conditions mutually selected and agreed on by sponsor and creating artist.

COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY: Large studio 3 hours a day with tape recorder and sometimes piano; 4-6 hours on stage for tech/dress of concert performance (this does not count hours needed by production manager to prepare stage); for special pieces in special spaces/places — a reasonable amount of time for creating or rehearsing piece.

PUBLICITY SERVICES OFFERED BY THE COMPANY: No charge for the following: 100 posters (11x14); 300 flyers (8x11); black and white glossy press photos; prepared radio advertisements (30 and 60 seconds); press stories.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Theater Concert	Entire Company	Proscenium theatre	
Studio Concert/ Discussion	6-8 Dancers	Gym or other space	
Lecture-Demonstration	4-6 Dancers	Theatre or gym	
Technique Classes	Mr. Duncan and other Group Members	Large space, resilient floor	30 students
Improvisation	Members of Group who specialize in it	Large space	30 students
Choreography	Mr. Duncan and other Group Members	Large space (record player and tape recorder)	20 students
Movement, Actors/ Singers	Group Members	Large space	30 students of drama and opera
Lighting for Dance	Technical Director	Regular or studio theatre	20 students, dance and drama
Seminars and Symposia	Entire Group or Individuals	Gym, classroom, theatre or lounge	subjects negotiable
Music and Sound for Dance	Company Musician(s)	Large space, tape recorder, piano, percussion instrument	30 students

COMPANY NARRATIVE: Dance Theater Workshop was founded in April, 1965 and in 1966 ten members of the Workshop's 100 member roster of dancer/choreographers conducted its first out of town residency. DTW in New York has been a center for developing new choreography. In eight years, it has helped commission and present over 300 works by 200 choreographers (see current repertory listing).



The DTW residency group presents full length concerts for proscenium stage theaters as well as more informal, experimental programs for gym/studio environments with audience discussion following. During long-term residencies, special out-door performances can be created.

The group members, all experienced teachers, conduct classes and workshops in dance technique (all levels), improvisation, choreography, movement for actors/singers, music and sound for dance, lighting for dance. They also offer seminars/symposiums in dance history, dance criticism, mixed media and current trends.

DTW tailors each residency to the local needs and conditions of the sponsor and many different arrangements can be made, especially in residencies of a week or longer.

The DTW artists are interested only in residencies of 1-4 weeks for only then will there be sufficient time for truly stimulating encounters among the numerous campus departments of dance, theatre, music, art and the humanities.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
One of No way	Alenikoff	Scott/ Yamamoto	1970	10 min.	1
Dialog	Bauman	Czajkowski	1967	8 min.	1
Errands	Bauman	Ventures/ Beethoven	1966	15 min.	3
Improvisations	Bauman	open	current	10-30 min.	2-8
Harriet	Cicierska	Song of Whales	1970	12 min.	1
Cloud Song	Cohen	collage	1971	18 min.	1
Back of the Closet	Croll	spoken text	1967	10 min.	2
Tide Warnings	Croll	Franklin	1970	20 min.	5
Winesburg Portraits	Duncan	folk collage	1963	45 min.	6
Diminsh. Landscape	Duncan	Bayle/Carson	1966	18 min.	4
Resonances	Duncan	Henry	1969	20 min.	5
Space Test	Duncan	Il Gruppo	1971	10-15 min.	2
B/W & TB	Jowitt	collage	1967	18 min.	3
Green River Road	Jowitt	Bull	1969	9 min.	1
Palimpsest	Jowitt	Henry/text	1969	25 min.	5
Troy VIIa	Jowitt	collage	1967	12 min.	2
Poison Variations	Keen	Watson/Press	1970	20 min.	4
Footfall	Kohav	Stockhausen	1970	15 min.	6
Fantasy	Moore	sounds	1971	18 min.	2
Ode	Moore	Takemitsu	1971	15 min.	8-10
Rocks	Moore	Wittman	1970	15 min.	8-10
Cathode	Moore	Garberek	1973	9 min.	8
Annual	Perez	collage	1970	20 min.	8
Days	Posin	Nurock	1971	17 min.	1
Black Dance	Posin	Led Zeppelin	1972	8 min.	5-6
Ocean	Roan	sounds	1971	12-15 min.	3
Parades	Roan	open	current	10-30 min.	8-50
Light Part V	Takei	Parsons III	1971	20 min.	3
Birdwatch	Tarnay	Horenstein	1971	12 min.	1
Ulalee-Ulalume	Wilson	collage	1971	15 min.	3
The Black	Wilson	collage	1973	10 min.	3
Changeover	Wodynski	Wodynski	1973	10-15 min.	4-8

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Wolf Trap — American University	Washington, DC	Aug. 7, 11, 14, 17, 1972
New York State University — College/ University Dance Festival	Binghamton, NY	Mar. 15-16, 1973

# DANCES WE DANCE, INC. (1970)

**Artistic Directors:** Fritz Ludin, Betty Jones

**Booking Manager:** Betty Jones  
31 West 69th Street  
New York, New York 10023  
(212) 877-0116

**Company Manager:** Same as booking manager

**Assistant Manager:** Mrs. Hiram A. Jones  
133 West 75th Street  
New York, New York 10023  
(212) 787-3796

	First Week	Additional Weeks
<b>MINIMUM WEEKLY FEES:</b> West of the Mississippi (includes LA, MN, PR, VI)	\$3,900	\$3,300
East of the Mississippi	\$3,300	\$2,700
AK, HI, GU, AS	\$4,300	\$3,700

**AVAILABILITY:** Available Jan. — Jun. 1975.

**TOURING PERSONNEL:** 2 dancers; stage manager; Artistic Director and Company Manager always tour with the company.

**PERFORMANCE SPACES:** While stage is preferable, any space, studio, gymnasium, etc. can be used; that is, any space large enough for an audience. Floor is the most important; should not be waxed, without cracks, not concrete; prefer not arena-type; Company will consider performing outside on a proper stage (as per requirements above), and preferably not "in the round".

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** 8-10 hours required for set-up; no company class.

**PUBLICITY SERVICES OFFERED:** No charge for the following: posters (18x26); flyers (11x17; folded); black and white glossy photos; throw-aways (7x11); press stories; biographical material.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Full Concert	Company	Prefer 36 wide x 25 deep; proper lighting; minimum crew of 5; 8-10 hours set-up (same crew for set-up, rehearsal, performance); tape deck and amplification	Concrete or covered concrete unacceptable; battle-ship linoleum acceptable
Youth Concert	Same as above	Same as above	Same as above
Assembly Program	Same as above	Same as above	Same as above
Lecture Demonstration	Same as above	Same as above	Same as above
Technique Classes	Same as above		Maximum 35; levels should not be too varied.
Composition Classes	Same as above		
Body Alignment	Same as above		
Film, "Rap" session	Same as above		
Repertory	Betty Jones		Same as above
Workshop	Fritz Ludin		Same as above

All activities can be conducted in any space large enough to move and have an audience.

**COMPANY NARRATIVE:** Dances We Dance is a company of two, plus a stage manager, prepared to present many residency activities including:

**Concerts:** Complete repertoire consists of works by Doris Humphrey, Jose Limon, Murray Louis, Shirley Ririe, Martha Wittman, Carl Wolz, Joan Woodbury—diverse in feeling, each having put his own vocabulary into his piece.

**Lecture Demonstration:** Varies depending on audience and space available. 1. Assembly type, using Limon's "There is a Time." demonstrating the construction of the dance, its theme and variations both as to dance and costume. They conclude with the performance of a dance work in an entirely different style. 2. Another approach—focusing on what a dancer does to become a dancer—how he trains his body into a tool of communication; how he takes ideas and develops them into a work of art. Excerpts from works by the above choreographers are used to illustrate.

# COMPANY NARRATIVE (Cont.)

**Technique Class:** Miss Jones and Mr. Ludin teach in an individual style, yet reflecting their Humphrey and Limon background, and their work with Dr. Lulu Sweigard, "Anatomy for Dancers," The Juilliard School, New York City.

**Residencies:** No preference. The concert exposes the whole community to dance as an art form. In teaching and other activities, there is no attempt to mold the student into any particular method (ballet, modern, ethnic or other)—only a desire to inspire the dancer to discover his potential that he may become proficient in his own individual style.

## ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Concerto Grosso in D Minor	Limon	Vivaldi	1945	12 min.	2
*Journey #2: For an Angel and a Clown	Wittman	Wittman	1968	15 min.	2
*The Warrior and the Widow	Woltz	Takemitsu	1968	13 min.	2
Journey to a Clear Place	Wittman	Henry/Schaeffer	1961	12½ min.	2
Experimental Sounds					
* Play it as it Rings	Ririe & Woodbury	Sounds Arranged		20 min.	2
Pink Rocker	Hepworth	Kingsley	1970	3 min.	Prop
*On Dancing	Wittman	Wittman	1971	20 min.	2
*Untitled Solo	Wittman	Schumann	1973	6 min.	1
Facets	Louis	Nikolais	1962	13 min.	2

## EXCERPTS

Passacaglia in C Minor	Humphrey	Bach	1938	5 min.	2
Invention	Humphrey	Lloyd	1949	8½ min.	2
There is a Time	Limon	Joio	1956	35 min.	2
Missa Brevis	Limon	Kodaly	1958	4 min.	1

\*Choreographed especially for Dances We Dance

## PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
SE Louisiana State University	Hammond, LA	Oct. 16-21, 1972
Texas Woman's University	Denton, TX	Oct. 26-28, 1972
Grand Haven Community Center	Grand Haven, MI	Nov. 1-3, 1972
Hope College	Holland, MI	Nov. 4, 6, 7, 1972
Wisconsin State University	Stevens Pt., WI	Nov. 9-11, 1972
Jackson Coord Committee	Jackson, MI	Nov. 13-18, 1972
University of Michigan	Ann Arbor, MI	Nov. 19-20, 1972
Eastern Michigan University	Ypsilanti, MI	Nov. 20, 1972
Salisbury State College	Salisbury, MD	Nov. 29 — Dec. 1, 1972
Stephens College	Columbia, MO	Dec. 4-6, 1972
State University College	Buffalo, NY	Dec. 9-10, 1972
Jefferson Community College	Watertown, NY	Dec. 14, 1972
State University College	Cortland, NY	Feb. 1-3, 1973
Siena Heights College	Adrian, MI	Feb. 5-7, 1973
Kent State University	Kent, OH	Feb. 8-10, 1973
Ohio State University	Columbus, OH	Feb. 12, 1973
Choreogram Dance Studio	Minneapolis, MN	Feb. 17, 1973
College of Saint Teresa	Winona, MN	Feb. 19-21, 1973
University of Arizona	Tempe, AZ	Feb. 26, 1973
Palomar College	San Marcos, CA	Mar. 2-3, 1973
University of California	Berkeley, CA	Mar. 5-7, 1973
Wisconsin State University	Whitewater, WI	Mar. 13-15, 1973
Dept. Public Instruction	Raleigh, NC	Mar. 19—Apr. 13, 1973
Madison College	Harrisonburg, VA	April 21, 23, 24, 1973
Louisburg College	Louisburg, NC	Apr. 25-27, 1973
Western Illinois University	Macomb, IL	Apr. 30 - May 2, 1973
Wisconsin State University	Eau Claire, WI	May 3-5, 1973
College of Saint Benedict	St. Joseph, MN	May 8-10, 1973

# CHUCK DAVIS DANCE COMPANY (1968)

Artistic Director: Charles R. (Chuck) Davis

Booking Manager: Bessie J. Pruitt  
Bess Pruitt Associates, Inc.  
819 East 168th Street  
Bronx, New York 10459  
(212) 589-0400

Company Manager: Same as booking manager

**MINIMUM WEEKLY FEES:** East — MI, IN, KY, TN, MS and all states east plus VI and PR: \$11,000  
West — MT, WY, CO, NM and all states west: \$14,000  
All other states except AK and HI: \$13,000  
AK and HI: \$16,000  
GU and AS: \$21,000

**AVAILABILITY:** Open

**TOURING PERSONNEL:** 10 dancers including Assistant Choreographer; stage/production manager; 4 musicians. The Artistic Director and Company Manager occasionally tour with the company.

**PERFORMING SPACES:** Stage space preferred 20x20 ingress and egress, however company can also perform in gymnasium and arena stages—same dimensions required. The company will consider performing outside but requires a raised wooden floor not less than 12x20 which must include portable light and audio package as well as 12 foot pit space.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** For closed rehearsal the company requests studio space not less than 20x40 with one mirrored wall. For open rehearsal an area 60x90 is needed.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** 100 posters (14x18½) (\$40); 500 flyers (8x10) (\$40); 10 black and white glossy press photos (\$5.00).

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	Company	Contact Company Manager	Suitable for all age groups,
Lecture-Demonstration	3-5 Dancers plus Musician	Stage or area 45x60, & wooden floor preferred	Suitable for all age groups
Master Classes in African and/or Modern Dance	Artistic Director when he is with the Company and/or Members of the Company	Area 60x90 & wooden floor preferred	50-100 students, geared to class ability
Workshop/Classes in African and/or Modern Dance	Artistic Director when he is with the Company and/or Members of the Company	Area 60x90 & wooden floor preferred	50-100 students; geared to class ability & age
Workshop/Classes in Ethnic Drumming techniques	Lead Drummer and Musicians	Classroom size area	15-20 students; students must have own drums

**COMPANY NARRATIVE:** The Chuck Davis Dance Company, Inc., a company of musicians and dancers offers performances, lecture-demonstrations, master classes and workshop/classes in Modern and Ethnic (African) dance and music.

Performances by the Chuck Davis Dance Company, Inc. include the presentation of a choreographic repertoire of Ethnic (African) and Modern dance spanning the Black man's heritage from Africa to America.

For lecture-demonstrations, this company is broken down into several teams including dancers, musicians and technicians who offer presentations on the "Rhythms of Africa" (music and dance — their place in African society and their relationship and effect on the Arts in America). The demonstrations usually include audience involvement through participation in the music and dances presented. The company also presents Lecture-demonstrations in Modern Dance.

Master classes for the advanced student of dance and workshop/classes for the beginner, offered by the company include exposure to Ethnic (African), Modern and Jazz dance techniques. The company musicians offer classes in Ethnic accompaniment (drums and other instruments).



# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Chronology of Black Heritage	Davis		1972	3- 2 hr concerts each different works or condensed version 2 hr concert summary of above	10 plus 4 musicians
Vignettes from the Files of Chuck Davis	Davis		1968-73	2 hrs.	same
Today is Tomorrows	Davis		1971	1 hr	same
Yesterday (drug suite)					
To the Sound of the Drum	Davis		1969	2 hrs.	same
Untitled—New Work	Davis		1973	2 hrs.	same

## PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
University of Massachusetts	Amherst, MA	Jul. 20, 1972
State University College	Oneonta, NY	Dec. 3, 1972
Public School System	Roslyn, NY	Feb. — May 1973
Earlham College	Earlham, OH	Feb. 25, 1973
Charlton Street School	Newark, NJ	Mar. 16, 1973
Fairleigh Dickinson University	Teaneck, NJ	Mar. 18, 1973
North Adams State College	North Adams, MA	Apr. 9, 1973
Jersey City State College (ESEOP)	Jersey City, NJ	Jun. 1973
First National Congress on Blacks in Dance	Bloomington, IN	Jun. 29, 1973



# LAURA DEAN DANCE COMPANY (1971)

Artistic Director: Laura Dean

Booking Manager: The Dean Dance Foundation  
61 Crosby Street  
New York, New York 10012  
(212) 925-1107

Company Manager: Same as booking manager

## MINIMUM WEEKLY FEES:

East of the Mississippi, including MN plus PR & VI: \$5,250/week  
West of the Mississippi, including LA plus AK, GU, HI & AS: \$5,650/week

AVAILABILITY: Open

TOURING PERSONNEL: 6-8 dancers; stage manager; 6-8 musicians (not included in fees) on works with Steve Reich and Musicians; the Artistic Director always tours with the company; the Company Manager occasionally tours with the company.

PERFORMING SPACES: Alternatives to a proscenium stage space are acceptable. The company will consider performing outside.

COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY: 3 hours daily in a space at least 40'x50'.

PUBLICITY SERVICES OFFERED BY THE COMPANY: The following are offered to the sponsor at no charge except for shipping costs: posters (14x22); flyers (6x9); black and white glossy press photos; press stories; biographical materials.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	6-8 dancers	Space flexible but at least 25 x 25; bright white light	
Lecture Demonstration	Artistic Director and 1-3 dancers	Space flexible	
Technique Class	Artistic Director	Space flexible	Limited to 40
Improvisation	Artistic Director	Space flexible	Limited to 40
Composition	Artistic Director	Space flexible	Limited to 30
Workshops	Artistic Director	Space flexible	Limited to 25
Seminars	Artistic Director	Space flexible	Limited to 15

COMPANY NARRATIVE: Laura Dean's choreography is similar to contemporary work in the plastic arts which makes use of the archetypal forms — circles, spheres, and processes of numbering — in an attempt to rediscover essences or sources. Works are based on repetition and pulse. Movements are based on turning, walking, jumping and body weight. The dances can be performed in the round and in informal performing situations as well as formal situations. Costumes are always white shirts and pants. Lighting is always bright white light.

# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Changing Pattern					
Steady Pulse	Dean		1973	60 min.	8 - 10
Square Dance	Dean	Reich	1973	20 min	6
Jumping Dance	Dean		1973	15 min.	8 - 10
Walking Dance	Dean	Reich	1973	12 min.	2
Circle Dance	Dean		1972	40 min.	8 - 10
Stamping Dance	Dean		1971	18 min.	4
A dance concert	Dean		1971	30 min.	1
An hour in silence	Dean		1970	60 min.	1

# PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Berliner Festspiele	Berlin, West Germany	Jul., 1972
Festival de Musica e Danza	Rome, Italy	Jul., 1973
Encuentros	Pamplona, Spain	Jul., 1972
University of Rhode Island	Kingston, RI	Jan., 1973
University of Rhode Island	Kingston, RI	Apr., 1973
Fairmount Center	Cleveland, OH	May, 1973

# AGNES de MILLE HERITAGE DANCE THEATRE (1953)

Artistic Director: Agnes de Mille

Booking Manager: S. Hurok, Inc.  
1370 Avenue of the Americas  
New York, New York 10019  
(212) 245-0500

Company Manager: Donald Tirabassi  
c/o Prude  
25 East 9th Street  
New York, New York 10003  
(212) GR 3-3024

## MINIMUM WEEKLY FEES:

\$27,000 — (The company will negotiate additional transportation charges for residencies in AK, HI, PR, VI, AS, GU).

## AVAILABILITY: Open

**TOURING PERSONNEL:** 32 dancers; production manager; 2 stage managers; carpenter; 3 electricians; prop man, 2 wardrobe, conductor-pianist; truck driver; bus driver. The Artistic Director occasionally tours with the company. The Company Manager always tours with the company.

**PERFORMING SPACES:** Any facilities complying to the rules supplied by the American Guild of Musical Artists. The company will consider performing outside with the same stipulation.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** A dance studio for 3 hours daily.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: posters (24x15); flyers (10x6); black and white glossy press photos; color slides suitable for TV ads; 60 second prepared radio advertisements; three-sheet posters; press stories.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performance	Entire Company	Any facilities complying to the rules supplied by the American Guild of Musical Artists; contact Company Manager for technical requirements	
Master Classes: Ballet, American country (including clogs), European folk, Pantomime	Gyula Pandi or Company Member	Dance studio	
Seminars: Performing techniques; Style; History of American dance (See Note)	Company Member	Classroom space	
Lecture-demonstration	Entire Company and Mr. Pandi	Theatre stage, if possible	

NOTE: In connection with seminars the de Mille OMNIBUS films ("The History of Balletic Style"; "Choreography"; "Fall River-The Creation of a Ballet from Historic Episode") will be shown. These films are unobtainable under other circumstances.)

**COMPANY NARRATIVE:** Believing that America is endowed with a rich lyrical heritage and that our truest expression is reflected in our popular culture or what we can call our "earthcastings", the Agnes de Mille Heritage Dance Theatre endeavors through dances, songs, danced ballads and dramatic episodes to give an insight not only into native character but into the roots and history of that character. Some of the material will be treated authentically; more will be theatricalized, but always the intent will be to preserve truthfully and poetically the intrinsic style. The range of subject will include eighteenth century squares and longways; clogs; Lankershire and Irish; reels and jigs; ballroom dances; the Negro contribution: tap, jazz, rock; the historic theatre forms. It will exclude European or as it was formerly called, opera ballet, and the so-called "modern" deriving from the Graham or Humphrey schools.

The stress will be on performance style, humor, and that peculiar mixture of acting and dancing which is so typically American. The company uses the works of several choreographers.

The company of thirty consists of singers, dancers and actors. It is integrated. With the exception of the soloists, all veterans, the average age is twenty.

The production is large-scale with sets, full lighting equipment and one hundred seventy-eight costumes.

The Heritage Theatre has just completed a two month tour under the direction of S. Hurok which ranged from North Carolina to California and back to Michigan. In the spring of 1974 it will play a week in Acapulco, Mexico and tour the northeast.

**ACTIVE TOURING REPERTORY:**

<b>Title</b>	<b>Choreographer</b>	<b>Composer</b>	<b>Year Created</b>	<b>Length</b>	<b>Number of Dancers</b>
The Matrix	de Mille	Schmidt	1972	8 min.	Entire Company
Texas Fourth	de Mille	Schmidt	1972	20 min.	Entire Company
A Rose for Miss Emily	de Mille	Hovhaness	1970	20 min.	16
Loggers' Song and Clog Dance	de Mille	Baker	1969	14 min.	24
Gold Rush	de Mille	Rittman, Brand, Lerner, Loewe	1949	45 min.	Entire Company
The 4 Marys	de Mille	Rittman	1955	15 min.	7
Hell on Wheels	de Mille	Rittman	1952	14 min.	Entire Company
The Cherry Tree Carol	de Mille	Rittman	1952	8 min.	20
Floyd's Guitar Blues	Dunham	Wm. Floyd	1972	8 min.	2

**PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:**

<b>Sponsoring Organization</b>	<b>Location (City, State)</b>	<b>Dates</b>
N.C. School of the Arts	Winston-Salem, NC	Apr. 26-29, 1973

# THE EGLEVSKY BALLET COMPANY (1960)

Artistic Director: Andre Eglevsky

Booking Manager: Catherine Farinon Smith  
33 Wooster Street  
New York, New York  
(212) 691-5434

Company Manager: Sofia Semler  
Eglevsky School of Ballet  
20 Unqua Road  
Massapequa, Long Island, N.Y.  
(516) 798-8296  
(516) 541-2714

MINIMUM WEEKLY FEES: \$13,000

AVAILABILITY: Open

TOURING PERSONNEL: 14 dancers; tour manager; assistant director; costume mistress; stage manager. The Artistic Director and Company Manager always tour with the company.

PERFORMING SPACES: Company will only perform indoors and in a proscenium space.

COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY: The stage must be available to the company the entire day of performance and at least four hours a day during the remainder of the residency.

PUBLICITY SERVICES OFFERED BY THE COMPANY: No charge for the following: posters (18x30); flyers (8x10); black and white glossy press photos; press stories.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performance	Company	40x20 proscenium stage	
Lecture-Demonstration	Artistic Director	40x20 proscenium stage or large open space	

COMPANY NARRATIVE: Andre Eglevsky, artistic director of the company, has been the leading male dancer with numerous large ballet companies throughout the world. After making his home in the United States, in 1937, he appeared as the principal dancer with Ballet Theatre and with the New York City Ballet. He established residency in Massapequa and founded his ballet school with his wife Leda Anchutina, prima ballerina with the American Ballet.

In 1960, Mr. Eglevsky formed the company which has since performed widely. The company is a professional company offering along with its classical works, new modern and jazz ballet pieces. The company also has available a program especially suited for children.



**ACTIVE TOURING REPERTORY:**

<b>Title</b>	<b>Choreographer</b>	<b>Composer</b>	<b>Year Created</b>	<b>Length</b>	<b>Number of Dancers</b>
Pas de Dix	Balanchine	Glazounov		10 min.	10
Alla Francaise	Balanchine	Francaix		15 min.	5
Pas de Quatre	Petipa	Pugni		20 min.	4
Paquita	Restaged by Eglevsky	Mingus		20 min.	6
Pas de Trois	Balanchine	Mingus		12 min.	3
Don Q	Petipa	Mingus		10 min.	2
Spectre de la Rose	Restaged by Eglevsky			10 min.	2
Combat	Dollar	De Banfield		20 min.	5
Nutcracker Pas de Deux	Balanchine	Tchaikovsky		12 min.	2
Nutcracker Second Act	Balanchine	Tchaikovsky		30 min.	14
Cinderella Three Acts					14

**PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:**

<b>Sponsoring Organization</b>	<b>Location (City, State)</b>	<b>Dates</b>
Hudson Valley Philharmonic	Poughkeepsie, NY	Oct. 14, 21, 22, 23, 29, 1972
Bermuda Civic Ballet	Hamilton, Bermuda	Jul. 24-31, 1973

# GEORGE FAISON UNIVERSAL DANCE EXPERIENCE (1971)

Artistic Director: George Faison

Booking Manager: Shaw Concerts  
233 West 49th Street  
New York, New York 10019  
(212) 581-4654

Company Manager: Tadeusz Schnug  
212 West 85th St., No. 5W  
New York, N.Y. 10024  
(212) 595-0366 or 666-3381

## MINIMUM WEEKLY FEES:

East (MN, IA, MO, AR, LA, and all states east)	\$ 9,500
West (all states west of MN, IA, MO, AR, and LA)	\$10,500
AK, HI, GU, AS, PR, VI	\$12,000
Second Week:	\$ 8,500
Third Week:	\$ 8,000
Each Additional Week:	\$ 7,500

AVAILABILITY: Open

**TOURING PERSONNEL:** 10-12 dancers (including Artistic Director and Ballet Master); company manager/stage manager; electrician/audio specialist. The Artistic Director always tours with the company.

**PERFORMING SPACES:** Universal Dance Experience will accept any performance area, which meets the minimum size of 20x38, and has a resilient floor, and a minimum of two dressing rooms reasonably close to the stage, allows technically a performance (electricity, etc.), is clean and meets the basic requirements. Company will consider performing outside if a technical rehearsal can be arranged on the evening before the performance and rain dates have to be within the period of the residency or otherwise will have to be subject to negotiations.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Company classes will be held outside the regular residency activities, if the sponsor can make suitable space available. A limited number of students, 5 to 8 are invited to participate, if qualified, or if the space allows, a limited audience is invited.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: posters (14x22) — shipping charges only; flyers (6x9) — shipping charges only; black and white glossy photos; color slides suitable for TV ads; press stories. Also available are color Souvenir Books — eventual profit from sale of these at performance, terms to be negotiated.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Full Performance	Entire Company	Minimum performance area 20x38, resilient floor; electricity: 220V/24KW, pipes or booms to hang lights; place of performance should be available for minimum 5 hours on day of performance, ending no less than 2 hours before curtain time; minimum crew for set-up and rehearsal-5; performance-3	Preferably no other residency activities on the day of performance, if rehearsal on the same day (see open rehearsal)
Mini-Concert	6-10 Dancers	Same as above, if only concert or different location than full performance; area 18x30	Performance time — 45-55 minutes plus question/answer period
Open Rehearsal	Entire Company		For disciplined audiences only; insight of workings of professional company and promotional aspect (invite local press, TV)
Lecture Demonstrations	6-10 Dancers	Performance area, 20x30, crew of 2	Informal mini-performance in rehearsal clothes and work light with lecture
Master Classes: Graham-Horton, Ballet, Jazz, Ethnic)	Artistic Director, Ballet Master, or Qualified Company Member	Space, depending on number of participants, no less than 25x30; for ballet classes — barres, piano, accompanist	Number of students dictated by space, we suggest 5-30; mirrors may be desirable; different techniques may be held simultaneously
Repertory Workshop Class	Artistic Director or Ballet Master and not less than 2 Company Members	Any space suitable for dance-stage, gym, studio, etc.; tape recorder (if company's machine not available)	Not for beginners; 10-20 students; simultaneous with other activities
Movement Improvisation Workshop	Artistic Director or Company Member		Maximum 25 students; especially for actors/singers/beginners in dance studies; simultaneous with other activities

**COMPANY NARRATIVE:** The George Faison Universal Dance Experience is a modern repertory dance company of 10-12 dancers which was formed in 1971 and since then has toured the United States. The company uses taped music and travels with its own lighting and sound equipment and portable dance floor. This extensive equipment requires the company to tour by bus and truck, as a result of which transportation arrangements for sponsors during residencies are not required.

A residency may consist of a combination of any of the activities offered by the company, but instead of offering a formula for residency schedules, we would like to extensively discuss the individual situation with the sponsor to insure the success of each campus or community residency. This would allow us to have local dance students actively participate in the performance of some of the works presented.

Only company members who are on the faculty of the Universal Dance Center will teach master classes.

Assistance required during residencies: 2 persons to help unload and load equipment and costumes at the theatre (2 hours); 1 electrician during the technical set-up (4-6 hours); 1 person during the performance(s) (3 hours/performance).

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Poppy	Faison	Collage of contemporary & pop music	1971	55 min.	9-12
Slaves	Faison	Collage	1971	58 min.	9-12
The Gazelle	Faison	Collage	1971	15 min.	8-10
The Coloureds	Faison	Collage	1971	15 min.	6-8
Suite Otis	Faison	Redding	1971	23 min.	8-10
Angelitos Negros	Faison	Maciste	1971	7 min.	1
We Regret to Inform You . . .	Faison	Davis	1972	21 min.	6
Mirage	Faison	Lateef	1973	10 min.	2-3
New Work I	Faison	Onaje	1973	20 min.	5-6
Righteous (finale of Only The Righteous . . .)	Faison	Traditional	1972	11 min.	8-12
Only The Righteous . . .	Faison	Collage	1973	110 min.	9-12
Reflections	Faison	Collage	1973	45 min.	8-10
New Work II	Faison	Collage	1974 (February)	15 min.	5-7
New Work III	Hodes		1974 (February)		

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Grambling College	Grambling, LA	Oct. 4-6, 1972
Adept Gallery	Houston, TX	Oct. 8-10, 1972
Southern University	Baton Rouge, LA	Oct. 16, 1972
Ft. Valley State College	Ft. Valley, GA	Oct. 18, 1972
Spelman College	Atlanta, GA	Oct. 19-21, 1972
North Carolina A & T State University	Greensboro, NC	Oct. 23, 1972
U.S. Military Academy	West Point, NY	Dec. 9, 1972

# LOUIS FALCO DANCE COMPANY (1968)

Artistic Director: Louis Falco

Booking Manager: Sheldon Soffer Management  
130 West 56th Street  
New York, New York 10019  
(212) 757-8060

Company Manager: Carl Hunt  
Managing Director  
Louis Falco Dance Company  
209 East Second Street  
New York, New York 10009  
(212) 858-4727

## MINIMUM WEEKLY FEES:

First week, with taped music (U.S. and Possessions except AK, GU, AS)	\$10,000
First week, with taped music (AK, GU, AS)	\$11,000
For the second and subsequent weeks, fee reduced \$1,000/week	
First week, with tape and live rock group (U.S. and Possessions except AK, GU, AS)	\$12,000
First week, with tape and live rock group (AK, GU, AS)	\$13,000
For the second and subsequent weeks, fee reduced \$1,000/week	

AVAILABILITY: Open

**TOURING PERSONNEL:** 7-8 dancers; technical director; 4 musicians (including company music director). The Artistic Director and Company Manager always tour with the company.

**PERFORMING SPACES:** For all intents and purposes, the company can only give performance in a conventional theatre with standard equipment. Unusual circumstance and/or possibilities will, however, be considered. The company will consider performing outside under the following minimum conditions: strong, resilient floor of adequate dimensions (30x25); proper dressing rooms with running water and toilets at the stage or immediately nearby; full lighting equipment; full sound equipment including appropriate outdoor speakers; no mid-day performances; no stages facing into the sun.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Rehearsal space, ideally, should be mirrored studio with barre; otherwise, large, well-lighted space as near performance stage as possible, with portable barre whenever possible — required before every performance and lecture/demonstration: three hours before performance, one hour before lecture/demonstration.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: black and white glossy press photos; press stories. Also available are: posters (14x22; 50 gratis); flyers (6x9; 2000 gratis).

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	Full Company	Fully equipped stage (all lighting, audio equipment, crews, dressing rooms, etc.)	Stage must be available entire day of performance
Lecture-Demonstration	Full Company	Theatre space preferred, but some exceptions made	
Master Class	Artistic Director	Mirrored studio with barre	Not more than 40 advanced students
Technique Class	Company Member	Studio or large space with adequate floor	Limit: 50
Improvisation Class	Company Member	Studio or large space with adequate floor	Limit: 30
Seminar: Technical Theatre	Technical Director	Use of performance theatre	
Seminar: Composing for the Synthesizer	Music Director	Space with proper electrical outlets	When music director is in residence
Press Interviews	Artistic Director and Associate Artistic Director (Jennifer Muller)		Arrange with management

Please Note: Rap Sessions, Workshops, Repertory Classes, Choreographic Seminars and just about any other innovative event can be arranged by mutual agreement with management. No other activities may be scheduled on day of performance.

**COMPANY NARRATIVE:** The Louis Falco Dance Company is a small, contemporary dance company, made up of an ensemble of six dancers who have been performing together for three and a half years. Formed in 1968 as an outlet for Mr. Falco's choreography, the repertory currently numbers fourteen works, with decor and costumes by such artists as William Katz, Stanley Landsman, Robert Indiana and Marisol. Music ranges from original compositions by our Music Director, Burt Alcantara, to Bela Bartok, to hard rock and electronic tape collages to Mr. Falco's experiments with verbal accompaniment by the dancers themselves.

## COMPANY NARRATIVE (Cont.)

Every member of the dance ensemble is qualified to teach, on all levels; the majority of dancers maintain faculty positions in the New York area at schools which include High School of the Performing Arts, Sarah Lawrence, Juilliard, and Lehman College.

Residency programs are completely flexible, and based upon information supplied by the sponsor, will be tailored to the specific needs of the situation. At least one full performance is given, with the option for a second and completely different program. Lecture/demonstrations utilize the full company performing excerpts from the repertory — usually works NOT to be given in performance — and followed by an informal give-and-take between the Company and the audience, based upon what they have just seen. In addition to all levels of technique classes, seminars are available in design/lighting for the dance, choreographic techniques and composing for the synthesizer.

### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Argot	Falco	Bartok	1967	12 min.	2
Huescape	Falco	Schaeffer/Lasry-Baschet	1968	15 min.	3
Timewright	Falco	Alcantara	1969	25 min.	6
Caviar	Falco	Cole	1970	30 min.	6
Ibid	Falco	Alcantara	1970	8 min.	6
The Sleepers	Falco		1971	30 min.	4
Nostalgia	Muller	Muller/Alcantara	1971	22 min.	3
Rust	Muller	Alcantar/Meyer	1971	38 min.	5
Soap Opera	Falco	Alcantara	1972	30 min.	6
Avenue	Falco	Vertical Burn	1973	25 min.	Full Company
Twopenny Portrait	Falco	Alcantara	1973	14 min.	2
Tub	Muller	Alcantara	1973	30 min.	6

### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
University of Delaware	Newark, DE	Jul. 31-Aug. 2, 1972
State University of New York — Albany	Albany, NY	Oct. 26-28, 1972
Greater Charlotte Dance Guild	Charlotte, NC	Nov. 6-8, 1972
American Dance Festival	New London, CT	Jul. 14-16, 1972
Cleveland Modern Dance Society	Cleveland, OH	Nov. 11, 1972
Northwest Missouri State University	Maryville, MO	Nov. 13-15, 1972
University of Massachusetts	Amherst, MA	Nov. 17-19, 1972
University of Southern Mississippi	Hattiesburg, MS	Nov. 27, 1972
New Orleans Opera Guild	New Orleans, LA	Nov. 29, 1972
Chicago Dance Foundation	Chicago, IL	Nov. 30-Dec. 2, 1972
North Shore Community Arts Center	Great Neck, NY	Jan. 6, 1973
Michigan State University	East Lansing, MI	Jan. 8-12, 1973
Goucher College	Towson, MD	Feb. 28-Mar. 2, 1973
Northern Michigan University	Marquette, MI	Mar. 5-7, 1973
Canadian Concerts, Inc.	Montreal, Canada	Mar. 29-31, 1973
University of California — Santa Cruz	Santa Cruz, CA	Apr. 19-21, 1973
Occidental College	Los Angeles, CA	Apr. 23-25, 1973
California State University	San Diego, CA	Apr. 27-30, 1973
Walnut Street Theatre	Philadelphia, PA	May 4-6, 1973
Akademie der Kunste	Berlin, West Germany	Jun. 16-19, 1973
Holland Festival	Rotterdam, Holland	Jun. 22-27, 1973
	Amsterdam	
	The Hague	
	Utrecht	
	Nijmegen	
Internationale Sommerakademie des Tanzes	Cologne, West Germany	Jun. 30, 1973



# THE VIOLA FARBER DANCE COMPANY (1968)

Artistic Director: Viola Farber

Booking Manager: Margaret Wood  
Performing Artservices, Inc.  
463 West Street  
New York, New York 10014  
(212) 989-4953

Company Manager: same as booking manager

## MINIMUM WEEKLY FEES:

East of the Mississippi, first week	\$6,500
West of the Mississippi, (including MN and LA), first week	\$8,000
Subsequent weeks (east or west)	\$4,000

## AVAILABILITY: Open

**TOURING PERSONNEL:** 8 dancers (including artistic director); stage manager. One musician frequently tours with the company; if not, taped music is run by the stage manager. The Artistic Director always tours with the company. The Company Manager occasionally travels with the company.

**PERFORMING SPACES:** The company will perform in any large space with an adequate floor such as large studios (30x60), gymnasiums, arena stages, etc. The company has performed outside on grass and platforms but would prefer to consider each situation individually.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Company class on non-performance days: if technique classes are being taught, Company will take those along with the students — if time permits, a Company class of 1½ hours in length can be taught — in a studio, or gymnasium (if there is no studio) which is open to participants in the residency for observation if there is enough space to accommodate them. Rehearsals on performance days: Company needs four hours on stage or in the performing space — usually a short class of 40 minutes precedes the rehearsal; this too, is open to residency participants for observation. Rehearsals on non-performance days: company would like 3 hours on stage or in performance space if possible, otherwise 3 hours in a studio is sufficient; however, Company does not always rehearse every day of residency.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** Black and white glossy press photos (no charge); posters (33x22; 10 per \$3,000 of fee — additional \$.47/poster); flyers (9x14; 200 per \$3,000 of fee — additional \$.07/flyer).

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	Entire Company	Proscenium stage (30x30 min.); dance floor; full equipment and crew to execute minimum plot	
Concert/Event	Entire Company	Any large space; resilient floor	Usually use available light for illumination only but will execute a minimum design, if crew and equipment are made available
Lecture-Demonstration	Entire Company	Large informal space preferred, proscenium usable; lighting-minimal	
Modern Dance Technique Classes	Artistic Director and all Company Members	Dance studio, gym or large room with a resilient floor	Maximum 30 students; prefer teaching more classes rather than one master class
Composition Class	Artistic Director	Studio or large space with resilient floor	Maximum 15 students
Technical Theater Workshop	Stage Manager	On-stage workshop using company set-up	Focus is on lighting for dance; can conduct a seminar
Music Seminar	Musical Director	A large informal space or theater when a concert is being given	This can consist of a seminar situation, an informal concert or a combination of the two
Open Rehearsals			Students, public are always welcome as long as there is no interference with rehearsal; if there is time artistic director is willing to answer questions

**COMPANY NARRATIVE:** The Viola Farber Dance Company includes seven dancers besides dancer/choreographer Viola Farber. The company's repertory is entirely choreographed by Ms. Farber.

Composer Alvin Lucier, the Company's Musical Director, has provided much of the musical repertory although some dances are performed in silence and some have music by other composers.

A concert in a proscenium theatre (minimum performing area is 30'x30') might include three or four works lasting from one and one-half to two hours. Music is either "live-electronic music" performed by the Musical Director or on tape.

Concerts or "events" in other spaces are tailored to each situation. The program could consist of several complete works or sections of several pieces.

Lecture-demonstrations include the entire Company; either a large open space or a proscenium stage can be used. Ms. Farber and the Company share the responsibility for teaching beginning to advanced technique classes. Depending on the space available, classes should be limited to 20 to 30 students. Composition classes should include no more than 15 students. Repertory and improvisation will be offered only where a residency lasts longer than a week.

When the Music Director travels with the Company, he can give an informal performance or a class on electronic music, or music related to dance.

The Company's stage manager will give a workshop or seminar if desired.

Final scheduling is flexible, and dependent upon coordination of the sponsor's wishes and the Company's ability to fulfill them.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Passage	Farber	Lucier	1969	16 min.	4 or 7
Tendency	Farber	silence	1970	11 min.	2
Area Code	Farber	silence	1970	9 min.	2
Excerpt	Farber	silence	1970	8 min.	22
Curriculum	Farber	music from Methodist hymnal	1970	12 min.	3
Survey	Farber	Tudor	1970	40 min.	6
Patience	Farber	Carlos	1971	10 min.	7
Mildred	Farber	Czerny	1971	10 min.	7
Default	Farber	silence	1971	12 min.	2
Route 6	Farber	Longines Symphonette	1972	12 min.	3
Dune	Farber	Lucier	1972	36 min.	7
Poor Eddie	Farber	Lucier	1972/73	14 min.	4
Soup	Farber	Ashley	1973	25 min.	7
Spare Change	Farber	Lucier	1973	12 min.	6
Willi I	Farber	Lucier	1973	38 min.	8

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
American University	Washington, DC	Jun 21-Jul 21, 1972
Virginia Museum Theatre	Richmond, VA	Oct. 7-9, 1972
University of California	Berkeley, CA	Oct. 12-14, 1972
Fresno State University	Fresno, CA	Oct. 16-18, 1972
University of California	Santa Barbara, CA	Oct. 19-21, 1972
University of South Florida	Tampa, FL	Oct. 23-28, 1972
University of Pennsylvania	Philadelphia, PA	Nov. 12, 1972
Douglass College, Rutgers University	New Brunswick, NJ	Nov. 21, 1972
Essex County YM-YWHA	West Orange, NJ	Dec. 2, 1972
Chicago Dance Festival	Chicago, IL	Jan. 18-20, 1973
Ohio State University	Columbus, OH	Apr. 2-3, 1973
Sag Harbor School System	Sag Harbor, NY	May 11, 1973
Guild Hall	East Hampton, NY	May 12, 1973

# THE FIRST CHAMBER DANCE COMPANY OF NEW YORK (1961)

Artistic Director: Charles Bennett

Booking Manager: Sheldon Soffer Management, Inc.  
130 West 56th Street  
New York, New York 10019  
(212) 757-8060

Company Manager: First Chamber Dance Co.  
135 West 23rd Street  
New York, N.Y. 10011  
(212) 924-1212

MINIMUM WEEKLY FEES:	First Week	Second and Subsequent Weeks
East of the Mississippi, including LA	\$11,500	\$11,000
West of the Mississippi, including MN, PR and VI	\$12,000	\$11,000
HI, AK, GU, AS	\$14,000	\$11,000

**AVAILABILITY:** Jul. 1-Dec. 1, 1974 and Jan. 1-Jun. 30, 1975

**TOURING PERSONNEL:** 8-10 dancers; lighting designer; stage manager; tour manager; costumer; bus driver. The Artistic Director always tours with the company. The Company Manager occasionally tours with the company.

**PERFORMING SPACES:** Fully-produced public performance with the entire company requires a normal proscenium theatre facility with a dance floor space available from the edges of the proscenium to the rear curtains of no less than 1,000 sq. ft. Flooring must be suspended and free of wax and plastic sealers. All available lighting equipment should be made available, as well as proper stage draperies which should be in working order. This applies to lecture-demonstrations as well. Exceptions may be made, but only upon consultation with the Company Manager and Artistic Director. The company will consider performing outside.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** 1½ hour class daily in the morning. Company requests a studio with suspended flooring of not less than 1,000 sq. ft., barres, mirrors and tape recorder. An additional 2 hour daily rehearsal period is required, usually immediately following company class in the same facility. Rehearsal time may be observed, by prior request, from interested sponsors.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: 200 posters (22x13½); 1,000 flyers (10x7½); 20 black and white glossy press photos; 1 color slide suitable for TV ads; 2 film clips suitable for TV ads; 10 press stories. The posters and flyers are provided without imprinting, upon request. Additional materials are available at cost. Also available is a 15 min. film "The First Chamber Dance Company" (\$10.00).

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performance	Entire Company	Theatre	Proscenium stage, all equipment
Dance Instruction: Ballet Technique (adv., int.) Pointe (adv., int.) Modern, Character, Spanish, Variations, Adagio, Repertoire	Company member or Artistic Director by special arrangement	Stage or studio space with normal equipment (barres, mirrors, nonslippery floors.) Availability of tape recorder or pianist and piano. Floor space should be no less than 160 sq. ft.	30 students maximum. Each class is 1½ hrs. Gymnasias have been used but sponsor must verify with Company Manager.
Seminars: Dance and Costuming Stagecraft	Costume Designer Stage Manager	Classroom and blackboard Theatre and equipment	30 students, 1 hr. 10 students, no specific length
Elements of Dramatic Dance (Other subjects also avail.)	Director and/or Company Member	Stage or studio	Studio: 25 students, no specific length
Lecture-Demonstration	Artistic Director and 3-8 Company Members	Stage (if other please verify)	2 may be sched. same day; no other activities that day.
Open Rehearsal	Artistic Director and Company	Stage (day before or day of performance)	2 hours approx. This is tech. and spacing rehearsal.

**COMPANY NARRATIVE:** The First Chamber Dance Company of New York, which performs under the auspices of the Performing Dance Foundation, is now in its 13th season of performance, and has produced more than 60 ballets, covering a varied range of dance experience. The Company's current repertory contains more than 20 different works.

The Company repertory, which includes works of Jose Limon, Anton Dolin, Manolo Vargas, Anna Sokolow, Antony Tudor, Lotte Goslar, Paul Sanasardo and Charles Bennett, has performed throughout the United States and Canada, and on four foreign tours.

The FCDC has participated in numerous residencies, and offers a wide range of services specifically designed to be adapted to the needs of the local sponsor. An ideal half-week residency might consist of two performances, or one performance and one lecture-demonstration. The company can present as many as six performances during a week's residency.

The Company places great emphasis on the technical aspects of the theatre and, since it carries no sets, relies heavily on lighting to create mood and effect. As a result, it is advisable to work out many details with the local sponsor in advance.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Moor's Pavane	Limon	Purcell	1972	22 min.	4
The Exiles	Limon	Schoenberg	1971	18 min.	2
Judgment of Paris	Tudor	Weill	1970	18 min.	5
Where . . . To?	Sokolow	Baird	1970	15 min.	5
Pas de Quatre	Dolin	Pugni	1970	15 min.	4
Contrasts	Norman	Lewis	1970	12 min.	4
Flower Festival, pas de deux	Bournonville	Helsted	1971	12 min.	2
Take 7 — Roll 'Em	Bennett	Sundrie	1972	25 min.	8
Les Demoiselles Militantes	Bennett	Lumbye	1973	22 min.	7
Recollection of an Age	Bennett	Boieldieu	1963	15 min.	4
La Chasse	Goslar	Anonymous	1972	12 min.	6
By Candlelight	Bennett	Ste. Marie	1968	15 min.	8
La Monja Gitana (Gypsy Nun)	Vargas	Agama	1972	12 min.	3
The Myth	Sanasardo	Kodaly	1971	18 min.	5
Leyenda	Morca	Albeniz	1972	10 min.	1
Nagare	Bennett	Japanese traditional	1961	10 min.	3
Largo	Bennett	Beethoven	1967	12 min.	2
Idylle	Comelin	Herold	1973	12 min.	2

For "Year Created" the date used indicated the year it was added to our repertory, if not an original production.

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Jacob's Pillow Dance Festival	Lee, MA	Jul. 16-22, 1972
Pacific Northwest Ballet Assn.	Pt. Townsend, WA	Jul. 31-Aug. 26, 1972
Eckerd College	St. Petersburg, FL	Nov. 2, 1972
University of Tennessee	Knoxville, TN	Nov. 4, 1972
Atlantic City Arts Center	Atlantic City, NJ	Nov. 8, 1972
Walnut Street Theatre	Philadelphia, PA	Nov. 9-11, 1972
Peoria Symphony	Peoria, IL	Nov. 14, 1972
Mid-America Ballet	Chicago, IL	Nov. 17-18, 1972
Columbia College	Columbia, MO	Nov. 20, 1972
Ballet Arts Center & Temple Buell College	Denver, CO	Nov. 23-25, 1972
Portland Symphony	Portland, ME	Jan. 15-17, 1973
Manchester Institute	Manchester, NH	Jan. 18, 1973
University of New Hampshire	Durham, NH	Jan. 19-20, 1973
Louisiana State University	Baton Rouge, LA	Jan. 25, 1973
Lake Charles Ballet Society	Lake Charles, LA	Jan. 26-27, 1973
Acadia Ballet Society	Lafayette, LA	Jan. 29-31, 1973
Galveston Co. Cultural Arts Council	Galveston, TX	Feb. 1-3, 1973
Rio Grande Valley Ballet Assn.	McAllen, TX	Feb. 5-7, 1973
Queens College	Charlotte, NC	Feb. 8-10, 1973
Sullins College	Bristol, VA	Feb. 12, 1973
Wisconsin Ballet	Madison, WI	Feb. 15-17, 1973
University of Nebraska	Lincoln, NB	Feb. 23-24, 1973



# THE LAURA FOREMAN DANCE COMPANY (1968)

**Artistic Director:** Laura Foreman

**Booking Manager:** Jane Schwartz  
25 West 19th Street  
New York, New York 10011  
(212) 989-2230

**Company Manager:** Donna Moore  
25 West 19th Street  
New York, New York 10011  
(212) 989-2230

**MINIMUM WEEKLY FEES:** East of the Mississippi (including LA, MN) \$7,000  
West of the Mississippi \$7,500  
AK,AS,GU,PR,VI and HI \$8,500  
The fee is reduced \$1000 for each additional week.

**AVAILABILITY:** Open

**TOURING PERSONNEL:** 7 dancers; technical director; composer/sound technician; Artistic Director and Company Manager always tour with the company.

**PERFORMING SPACES:** Most of the dances can be presented in any open area (minimum space, depending on environment used, (30 x 35). Company will consider performing outside on a clean surface without ground obstructions.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Company class—dance studio for 1½ hours/daily; Run-throughs/dress rehearsals—in the space where performance is to be given on the day the performance is to be presented for 6 hours.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following except C.O.D. mailing charges: posters (14 x 22); flyers (9 x 11); and press stories.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	Entire Company	Proscenium; non-proscenium; outdoor spaces	
Lecture Demonstration	3-4 Company Members	Stage/gym	
Technique Classes (beg, int, adv)	Company Member	Studio/gym	50 students
Improvisation Class (beg, int, adv)	Artistic Director/ Company Member	Same as above	30 students
Composition Class (beg, int, adv)	Artistic Director	Same as above	30 students
Repertory Class	Artistic Director/ 3-4 Company Members	Same as above	30 students
Music and Movement	Composer-Sound Technician/Company Member	Same as above	30 students (dance/ music)
Dance Lighting	Technical Director	Stage	30 students (dance/ theatre)
Open Rehearsals	Entire Company	Stage/gym/studio	Depends on facility used (open viewing)

For all indoor performances and dance classes, a resilient floor is required. Sponsor is to provide the needed technical equipment (contact Company Manager for details). In most cases, the technique classes can be conducted simultaneously (but not in the same room) with the other classes mentioned.

**COMPANY NARRATIVE:** The Laura Foreman Dance Company is one of two companies appointed Artists-in-Residence at the New School for Social Research in 1970, the *first* university residencies for professional modern dance companies in New York City. The Company is under the aegis of Choreographers Theatre (CT) and all are active faculty members in CT's Dance Department at the New School.

Laura Foreman's works are theatre pieces, many involving mixed and multi media. Her dances can be performed on proscenium stages and gymnasiums as well as other open/architectural spaces both indoors and out. All of her music is original, especially composed by John Watts and other members of Composers Theatre and much of it is of a documentary tape collage nature utilizing the voices (and music) of personages from the 30's through the 70's besides incorporating the live voices/dialogue of her performers.

All components (movement, sound, media) form an integral part of the works rather than one taking precedence over the others.

The residency program can be composed of dances from Laura Foreman's repertory or new works created especially for the environment/architecture/people available. This determination will be worked out in accordance with the needs and the facilities of the local sponsor.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Locrian	Foreman	Watts	1973	20 min.	7
*Spaces	Foreman	Watts	1972	20 min.	7
songandance (in 3 sections, each can be performed as a separate entity)	Foreman	Watts	1972	33 min. (complete)	7
(1) still life				10 min.	3
(2) lecture-dem				8 min.	1
(3) songandance				15 min.	7
*Margins	Foreman	Watts	1972	20 min.	5
glass and shadows	Foreman	Watts and O'Neal	1971	20 min.	7
*Signals	Foreman	Watts	1970	20 min.	5

\*Depending on performing spaces/environments available, expanded versions of these dances would require an additional small performing ensemble, adding \$500 to the schedule fee.

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

The Laura Foreman Dance Company performed locally only during the 1972-73 season.

# MIMI GARRARD DANCE THEATRE (1965)

Booking Manager: James Seawright  
65 East Second Street  
New York, New York 10003  
(212) 674-6868 (studio)  
(212) 673-8951 (home)

Artistic Director: Mimi Garrard

Company Manager: Same as booking manager

## MINIMUM WEEKLY FEES:

	Company	With Lecture by Special Effects Artist or Composer	With Lecture by Special Effects Artist and Composer
ME, NH, VT, MA, RI, CT, NJ, PA, MD, DE, DC, NY	\$5,500	\$5,800	\$6,100
MI, OH, WV, VA, NC, SC	\$7,200	\$7,500	\$7,800
MN, WI, IA, IL, MO, IN, AR, LA, MS, AL, TN, KY, GA, VI, PR, FL	\$8,000	\$8,300	\$8,600
All others	\$9,000	\$9,300	\$9,600
For each additional week — \$5,000			

**AVAILABILITY:** Available, except July and August, 1974

**TOURING PERSONNEL:** 9 or 10 dancers (including artistic director); stage manager; special effects artist; technician; composer. The Artistic Director and Company Manager always tour with the company.

**PERFORMING SPACES:** The repertory of the Mimi Garrard Dance Company is most suited to proscenium stage; other spaces could be discussed when necessary. The company will consider performing outside; present repertory works could not be performed outside, except in a theater situation—new choreography would be designed for outside.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** 2 hours each day for company classes and rehearsal, in addition to the time on stage; room 30x30 with suitable dance floor.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: posters (14x20); black and white glossy press photos.

## RESIDENCIES ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	Company	Proscenium stage; white cyclorama or background; dimmer system with sufficient number of lekos; flying space (for some of the repertory), and one full day for set-up time. Repertory can be adjusted for some non-standard situations.	
Master Class	Artistic Director	Gymnasium or other suitable space	
Classes in Community	Company Members		
Lecture and Film Showing on Electronic Sculpture, Video and Light Control System	Special Effects Artist (James Seawright— sculptor)	Lecture hall	
Lecture on Computer Music with Slide Demonstration of Light and Sound Composition	Composer (Emmanuel Ghent)	Lecture hall	

**COMPANY NARRATIVE:** The Mimi Garrard Dance Company, Inc. is a dance theatre company, composed of an artistic director, 8 or 9 dancers, a stage manager, and a sound engineer, that performs a variety of works from the repertory of Mimi Garrard. The works range from technically sophisticated multi-media to pure movement dances, and comedy numbers. The music range is from Mozart to the electronic music of Bulent Arel, and the computer music of Emmanuel Ghent. A computerized lighting system is currently in use by the company which makes it possible for the lights to be composed with the same degree of control and possibility of nuance that exists in electronic music and to be synchronized exactly with the music. The lighting system was designed by the sculptor James Seawright, who travels with the company much of the time.

He is available for lectures on his own approach to electronic sculpture, the collaborative work with Mimi Garrard in video and a technical analysis and demonstration of the light control system used by the company. Two kinescopes of video-tapes are available as well as a film showing the sculpture of James Seawright. The light control system was first used by Emmanuel Ghent, a composer working at Bell Laboratories in New Jersey, who composed the lights and music for Phosphones, and the music for Dualities. Because of the convergence of dance, music and the visual arts in the activities of the company, programs in the past have sometimes been jointly sponsored or presented as part of a festival.

The technical requirements of the company are: proscenium stage, white cyclorama or background, dimmer system with sufficient number of lekos, flying space (for some of the repertory), and one full day for set-up time. However, the repertory can be adjusted for some non-standard situations.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Sketch	Garrard	arranged	1967	4 min.	1
Alla Marcia	Garrard	popular	1968	10 min.	2
Flux	Garrard	Arel	1968	13 min.	8
Frieze	Garrard	Arel	1969	13 min.	7
Game	Garrard	Mozart	1970	12 min.	4
Trivia	Garrard	popular	1970	12 min.	5
Phosphones	Garrard	Ghent	1971	13 min.	8
Spaces	Garrard	Bayle	1971	12 min.	6
Dualities	Garrard	Ghent	1972	13 min.	2
Six, and 7	Garrard	Arel	1972	14 min.	7
Transaction	Garrard	Ghent	1973	9 min.	2

Experimental television works done in collaboration with Special Effects Artist:

Capriccio for TV	Garrard/Seawright	Arel	1969 PBL	8 min.	2
Fantasy for TV	Garrard/Seawright	Scriabin	CBS 1969	8 min.	1
Video Variations	Garrard/Seawright	Schoenberg	PBL 1970	9 min.	2

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
State University of New York	Plattsburgh, NY	Feb. 17, 1973
State University of New York, Fulton-Montgomery Community College	Johnstown, NY	Feb. 19, 1973
State University of New York	Cobelskill, NY	Feb. 21, 1973
State University of New York	Brockport, NY	Feb. 23-24, 1973
State University of New York	Orange County, NY	Mar. 7, 1973
State University of New York	Buffalo, NY	Mar. 9-10, 1973



# LOTTE GOSLAR'S PANTOMIME CIRCUS (1954)

Artistic Director: Lotte Goslar

Booking Manager: Sheldon Soffer  
Sheldon Soffer Management, Inc.  
130 West 56th Street  
New York, New York 10019  
(212) 757-8060

Company Manager: Jack Lines  
c/o Sheldon Soffer  
Management, Inc.

MINIMUM WEEKLY FEES: First Week: \$8,100  
Second Week: \$7,000

AVAILABILITY: Open

TOURING PERSONNEL: 6-8 dancers; pianist; Artistic Director always tours with the company; Company Manager always tours with the company.

PERFORMING SPACES: The company is able to perform in a non-proscenium situation if there is adequate lighting for complete blackouts. The company will consider performing outside if the stage is acceptable for dancing and if there are adequate lighting facilities.

COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY: Access to stage for spacing rehearsal on afternoon of performance.

PUBLICITY SERVICES OFFERED BY THE COMPANY: Cost of shipping charges: posters (14x22); flyers (7x10½); black and white glossy press photos; color slides suitable for TV ads; press stories.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Public Performance	Entire Company	Theatre	None
Adult	Entire Company	Theatre	None
Youth	Entire Company	Theatre	None
With Orchestra	Entire Company	Theatre	None
Master Classes			
Dance Mime (for dances and actors)	Artistic Director	Open Space	25 students; 1-2 hours
Ballet	Company Member	Dance Studio	25 students; 1 hour
Modern	Company Member	Dance Studio	25 students; 1 hour
Lecture Demonstration	Artistic Director	Any space	None; 1-2 hours
Class: Dance Composition	Artistic Director	Dance Studio	10 students; 1-2 hours

COMPANY NARRATIVE: Lotte Goslar and her Company call themselves a Pantomime Circus in an attempt to describe the scope and variety of their show. It is a dance and mime theatre conceived by and starring Lotte Goslar and employing techniques developed by her from classical and modern dance forms as well as from pantomime and allied theatre arts. Although the show is interspersed with a few serious works and pure dance numbers, it's intention is largely comic. But underneath it all, behind the most comically oriented episodes, runs a current of seriousness because this is, after all, a show about people and humor that is inherent in humans and the human condition.

The show uses music throughout in all forms from very old to extremely contemporary, from percussion to orchestrations, from classical to musique concrete and electronic compositions. It has its own pianist and also uses recorded music (tapes). For comic effects in the more clownish numbers of the show, music is often chosen or composed for its ridiculous qualities.

Lotte Goslar has also designed and directed a special Children's Show, executed by her Company, which includes some of the material created for the Children's Show of the N.Y. Shakespeare Festival, as well as repertoire to be performed with symphonic orchestra.

In addition to the performances either Lotte Goslar or qualified members of the Company can provide lecture-demonstrations, master classes in Mime Ballet and Modern Dance, discussions about Dance, Mime and related Arts, Master Class in Composition (Miss Goslar only) and in special cases, observation of Company rehearsal.



# ACTIVE TOURING REPERTORY

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Greetings	Goslar	Strauss	1962	3 min.	6
Heap of Misery	Goslar	McCoy	1950	3 min.	1
For Feet Only	Goslar	Folk	1965	2 min.	3
L'Artiste	Goslar	Folk	1967	3 min.	2
Schubert Waltzes	Goslar	Schubert	1967	6 min.	2
The Come-On	Goslar	Bartok	1967	5 min.	2
A Dream	Goslar	Henri	1972	3 min.	2
Life of a Flower	Goslar	Lange	1955	5 min.	1
Love (from "Human Relations")	Goslar	Walton	1966	2 min.	3
Valse Very Triste	Goslar	Liszt	1959	3 min.	6
La Chasse (A Hunting Idyll)	Goslar	18th Century Anonymous	1959	8 min.	6
Liebestraum	Goslar	Liszt	1967	4 min.	1
It Starts with a Step	Goslar	Handel	1970	5 min.	1
Mercury	Goslar	Folk	1969	1 min.	1
Lovely	Goslar	Folk	1969	3 min.	2
Child Prodigy	Goslar	Czibulka	1964	4 min.	2
Music Box	Goslar	Anonymous	1964	3 min.	2
Conversation with an Ant	Goslar	Chopin	1964	4 min.	1
Splendor in the Grass	Goslar	Moon-Dog	1972	3 min.	4
Grandma Always Danced	Goslar	Folk	1955	6 min.	1
Circus Scene (Brecht)		Electronic			
14 Dances	Goslar	Composite	1972	12 min.	14
All's Well That Ends . . .		Electronic			
8 Dances	Goslar	Composite	1972	10 min.	8

## PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON;

Sponsoring Organization	Location (City, State)	Dates
Bermuda Arts Council	Hamilton, Bermuda	Jul. 12-15, 1972
University of Delaware	Newark, DE	Jul. 17-18, 1972
University of Puerto Rico	Rio Piedras, PR	Jul. 20-21, 1972
New Jersey Highway Authority	Holmdel, NJ	Jul. 25-28, 1972
Wells College	Aurora, NY	Sep. 18, 1972
University of Mass.	Amherst, MA	Sep. 20-22, 1972
Le Grand Theatre de Quebec	Quebec City, Quebec, Canada	Oct. 6-7, 1972
Southwest Missouri State College	Springfield, MO	Oct. 18-20, 1972
Berkshire Hills Music and Dance Association	Sharon, CT	Nov. 1, 1972
Southern Colorado State College	Pueblo, CO	Nov. 14, 1972
Wisconsin State University	Eau Claire, WI	Nov. 16-18, 1972
Cheboygan Area Arts Council	Cheboygan, MI	Nov. 20-21, 1972
University of California	Los Angeles, CA	Jan. 9-13, 1973
Stanford University	Stanford, CA.	Jan. 16-20, 1973
University of California	Santa Barbara, CA	Jan. 24-27, 1973
Denison University	Granville, OH	Apr. 4, 1973
Cleveland Museum of Art	Cleveland, OH	Apr. 6, 1973
Oneida Area Arts Council	Oneida, NY	Apr. 9-11, 1973
Colby Junior College	New London, NH	Apr. 12, 1973
Trinity College	Burlington, VT	Apr. 14-15, 1973
Virginia Museum of Fine Arts	Richmond, VA	Apr. 28, 1973
Rhode Island College	Providence RI	May 10-12, 1973
Fine Arts Fiesta	Wilkes-Barre, PA	May 26, 1973

# MARTHA GRAHAM DANCE COMPANY (1933)

Artistic Director: Martha Graham

Booking Manager: Michael Ries, Nancy Tuttle  
Columbia Artists Management, Inc.  
165 West 57th Street  
New York, New York 10019  
(212) 247-6900

Company Manager: Ms. Cynthia Parker  
Martha Graham Dance Company  
316 East 63rd Street  
New York, New York 10021  
(212) TE 2-9166

MINIMUM WEEKLY FEES: Regular fee \$22,000/week  
With Miss Graham \$24,000/week\*

\* (Miss Graham presents one master class in half-week residency.)

\* (Miss Graham presents 2 Master Classes in full week residency; Lecture Concert conducted by Miss Graham by special arrangement and subject to special terms.)

AVAILABILITY: Open

TOURING PERSONNEL: 23 dancers; costume supervisor; administrative assistant; executive director; production manager; rehearsal director; the number of musicians depends on engagement. The Artistic Director occasionally tours with the company. The Company Manager usually tours with the company.

PERFORMING SPACES: Non-proscenium stage spaces are acceptable to the company. The company will consider performing outside at a legitimate theater with all necessary technical equipment.

COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY: Rehearsal: 4 hours in theater for each different program. Generally, no company class is held during tours.

PUBLICITY SERVICES OFFERED BY THE COMPANY: No charge for the following: posters (approx. 15x20); flyers (approx. 7x10); black and white glossy press photos; color slides suitable for TV ads; press stories.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performance	The company	Piano; dance floor; full stage & equipment (sound & lights)	No concrete floor; curtain not necessary
Lecture-demonstration	Members of the company; Miss Graham by special arrangement	Theatre where audience can sit; piano; sound system to play tapes so audience can hear; wooden floor	No concrete floor; no curtain needed; can use $\frac{3}{4}$ arena.
Master Class	Same as above	Well lighted studio; barres & mirrors; piano; wooden floor with no rosin.	No smaller than 25x40
Stage Craft Class	William Batchlder	Classroom and blackboard and/or University Theatre; if possible, theatre in which Graham Company is set up.	

**COMPANY NARRATIVE:** We are offering a residency program of ½ week or one full week that includes performances, master classes, and lecture/concerts. The greatest emphasis is on performance itself. While the company prefers to work out the exact details of the residency with the individual sponsor, we do ask that our additional activities not be scheduled on performance days.

Miss Graham, as of this date, has returned to take full control of the company. She is choreographing new works, as well as restoring lost works. She is available to appear with the company, conducting master/classes and lecture/concerts through special arrangement.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Frontier	Graham	Horst	1935		1
Every Soul is a Circus	Graham	Nordoff	1939	30 min.	8
El Penitente	Graham	Horst	1940	18 min.	3
Letter to the World	Graham	Johnson	1940	45 min.	14
Deaths and Entrances	Graham	Johnson	1943	40 min.	10
Appalachian Spring	Graham	Copland	1944	30 min.	7
Cave of the Heart	Graham	Barber	1946	26 min.	4
Errand into the Maze	Graham	Menotti	1947	15 min.	2
Night Journey	Graham	Schuman	1947	27 min.	10
Diversion of Angels	Graham	Dello Joio	1948	15 min.	11
Seraphic Dialogue	Graham	Dello Joio	1955	26 min.	7
Clytemnestra	Graham	El-Dabh	1958	2 hrs.	21
Embattled Garden	Graham	Surinach	1958	17 min.	4
Secular Games	Graham	Starer	1962	22 min.	11
Mendicants of Evening	Graham	Walker	1973	25 min.	18

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
University of South Carolina	Columbia, SC	Oct. 23-28, 1972
Walnut Street Theater	Philadelphia, PA	Nov. 6-8, 1972
Pittsburgh Council	Pittsburgh, PA	Nov. 11-16, 1972
Heinz Hall	Pittsburgh, PA	Nov. 11-16, 1972
Boston Celebrity Series	Boston, MA	Nov. 17-19, 1972

# THE JOSE GRECO COMPANY (1945)

Artistic Director: Jose Greco

Booking Manager: Royce Carlton, Inc.  
866 United Nations Plaza  
New York, New York 10017  
(212) 355-7931

Company Manager: Same as booking manager

## MINIMUM WEEKLY FEES:

West (MT, WY, CO, NM, and all states west, plus AK, HI, GU, AS, VI, PR) \$15,500  
All other states \$15,000  
For the second and each additional week, the fee will be reduced by \$500.

## AVAILABILITY:

Sep.-Oct.-Nov., 1974 — Lecture-Demonstration-Recital and Symphony tour only.  
Feb.-May, 1975 — available for residencies.

**TOURING PERSONNEL:** 8-10 dancers; road manager; wardrobe mistress; stage manager; 3 musicians; 1 singer. Artistic Director occasionally tours with the company; Company Manager never tours with the company.

**PERFORMING SPACES:** Concerts with the full company are best performed in a proscenium stage but the company has performed in arenas, gymnasiums, etc. A portable stage must be provided, however, unless the audience is raised, as the dancers will not be seen. The flexibility in requirements also apply for the Lecture-Demonstration-Recital and Guest Symphony Appearance. Company will consider performing outside if a stage is provided and weather conditions are favorable; an alternate facility must be planned and the sponsor should have some history for presenting such performances.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Company will need up to 4 hours of preparation for the various activities available for residencies.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** Posters (14x22)-\$5/100 plus postage and imprinting; flyers (6x9)-\$15/1000 plus postage and imprinting; No charge for the following: black and white glossy photos, color slides suitable for TV ads, press stories, and mats, slicks, program billing, and credit information.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concerts	Entire Company	Contact Company Manager	Unlimited size audience; must have 4 hours to prepare.
Lecture Demonstration Recital	Artistic Director; Co-Star; Guitarist; Musical Director	Contact Company Manager	Unlimited size audience; sometimes referred to as mini-performance (dancers in costumes etc.)
Guest Symphony Appearances	Same as above	Performance should take place with orchestra on stage with dancers to perform in front of orchestra	Unlimited size audience; music performed by Greco and Company is provided by Company and a 2-4 hour rehearsal is necessary the day before or the afternoon of performance.
Master Classes	Same as above plus other dancers/musicians in the Company	Dance studio or gymnasium; students should have hard heel shoes	100 participants, unless under special arrangements (appropriate for all dancers, not only Hispanic dancers.)

**COMPANY NARRATIVE:** The following four activities are available in a residency.

**CONCERTS** — This two-hour concert program integrates the Classical, Regional and Flamenco dances of Spain. Both new and established works are performed.

**LECTURE DEMONSTRATION RECITAL** — Recognizing the declining interest in Spanish dance, Jose Greco and Nana Lorca constructed more than five years ago a new program described as a Lecture Demonstration Recital for college and university audiences. Since its inception the program has been presented to more than 200 college audiences. The objective of this program is to be educational and entertaining for all age groups. It is an hour and thirty minute program with no intermission.

**GUEST SYMPHONY APPEARANCES** — Symphonies, large and small, have invited Jose Greco and Nana Lorca to their communities for a guest appearance. For the Dallas Symphony it was a major fund-raising event while the smaller Bangor Symphony in Maine utilized the appearance to help sell their series. Mr. Greco and the company perform in front of the symphony which are both on stage. Other symphonies who have invited the company have been the Boston Pops, St. Louis Symphony, Milwaukee Symphony, Albuquerque Symphony and many others.



## COMPANY NARRATIVE (Cont.)

**MASTER CLASSES** -- Master classes can be presented to beginners, intermediate and advanced students of dance. It is not necessary that students be trained specifically in the Hispanic dances. In fact, hobbyist and Spanish enthusiasts have joined such classes. Classes are usually two hours in length. In some few instances, if very advanced students are available, more complex technique will be taught.

### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Concierto de Aranjuez			All dances have	12 min.	
a. Allegro con Spirito	Greco & Lorca	Rodrigo	been created in		8-10
b. Adagio	Greco & Lorca	Rodrigo	the years since		6
c. Allegro Gentile	Greco & Lorca	Rodrigo	1951 -- exact		8-10
Gracia	Greco & Lorca	Infanta	dates are not	5 min.	1
Danza del Gato	Greco & Lorca	Machado	available.	3½ min.	1
Flamencos de Triana	Greco & Lorca	Machado		7 min.	3
Variaciones Madrilenas	Greco & Lorca	Zorozabel, Boccherini, Jimenez, Machado		12-14 min.	
a. Los Burladores					4
b. Bolero Clasico					1
c. Intermezzo from Zarzuela "Boda de Luis Alonso"					8-10
Navidenas	Greco & Lorca	Romo		3½ min.	8-10
Gardo de Andalucia	Greco & Lorca	Machado		5 min.	1
Danza Castellana	Greco & Lorca	Machado		4 min.	3
La Petenera	Greco & Lorca	Machado		6 min.	4
Los Pastores	Greco & Lorca	Romo		7 min.	5
El Cortijo	Greco	Brenton		5 min.	5
La Canastera	Greco & Lorca	Sanchez		4 min.	1
Andalucia Flamenca	Greco & Lorca	Machado		12-14 min.	8-10

The preceding is the recent repertory which is suggested for full concert engagements with the entire company (a complete list is being compiled and will be available in the future).

### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Bangor Symphony	Bangor, ME	Oct. 15, 1972
University of Maine at Farmington	Farmington, ME	Feb. 6-8, 1973
Bath-Brunswick Regional Arts Council	Brunswick, ME	Feb. 9-11, 1973
Bradford College	Bradford, MA	Feb. 12-14, 1973
University of Wisconsin	Stevens Point, WI	Mar. 8-10, 1973
Milwaukee Symphony Orchestra	Milwaukee, WI	Mar. 11-13, 1973
University of Maine at Orono	Orono, ME	Apr. 17-18, 1973
Merced College	Merced, CA	May 2-4, 1973
University of Akron	Akron, OH	May 9-11, 1973

Please note that the Jose Greco Company had over 100 engagements for the 1972-73 touring season, but due to space limitations in this directory, we have included only those engagements which took place under the auspices of the Coordinated Residency Touring Program.



# THE ARTHUR HALL AFRO-AMERICAN DANCE ENSEMBLE (1958)

Artistic Director: Arthur Hall

Booking Manager: Ray C. Hartung  
2544 Germantown Avenue  
Philadelphia, Pennsylvania 19133  
(215) 225-7565

Company Manager: same as booking manager

MINIMUM WEEKLY FEES:	East — MI, IN, KY, TN, MS, and all states east	\$12,500/week
	West — MT, WY, CO, NM, and all states west & PR, VI	\$14,000/week
	Midwest — includes all other continental states — HI and AK	\$13,200/week
	Company's full ballet, "Orpheus"	\$15,000/week
	2nd and subsequent weeks of residency anywhere	\$25,000/week
		\$11,700/week

AVAILABILITY: Open

TOURING PERSONNEL: 24 dancers; lighting technician; stage manager; 5 musicians; Artistic Director and Company Manager always tour with the company.

PERFORMING SPACES: Company is extremely flexible to new surroundings and audience situations; common sense should prevail when selecting sites; company will consider performing outside in warm, dry weather with a suitable performing surface and adequate dressing facilities.

COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY: Company performance area is required for minimum of 3 hours prior to performance; for company classes/rehearsals, space approximately 50x40 is desirable; 3 hours/daily; floor should be tile or similar material; dance barres and mirrors requested.

PUBLICITY SERVICES OFFERED BY THE COMPANY: Posters (18x30)—dozen/\$15; flyers (5x8)—thousand/\$12; black and white glossy press photos—@ \$1; color slides suitable for TV ads—@ \$1.50; film ("Ile-Ife", 25 min., 16 mm)—\$25 rental; press stories—no charge.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Full Concert (2 hours)	Entire Company	30x40 stage; minimum technical equipment and crew	Full day for set-up & rehearsal
Assembly Program (1 hour)	Artistic Director/ 8-10 Company Members	Same as above with more flexibility	General introductory program to African dance, music, customs; audience participation
Lecture-Demonstration (1 hour)	Artistic Director/ 6-8 Company Members	Flexible	Designed for sponsor
Open Rehearsal	Entire Company	Large open space/temperature controlled	Space limitations
Classroom Lectures (45 min.)	Artistic Director & 2 Company Members	Any teaching area	Basic introduction to African customs, rituals, and artifacts
Master Technique Class (2 hours)	Artistic Director & Company Members as necessary	Any large area with suitable surface for bare feet	Some dance background is helpful

COMPANY NARRATIVE: The Afro-American Dance Ensemble was founded by Arthur Hall in 1958. Its primary purpose was to convey the culture of black peoples to Afro-American audiences. In doing this, the Ensemble discovered that its audiences represented a cross-section of our society. This was due in large part

## COMPANY NARRATIVE (cont.)

to a new interest in black culture which was generated in the sixties. College engagements and television appearances subsequently have taken the Ensemble to such places as the Blossom Festival in Ohio, Jacobs Pillow, and a joint concert with the Austin Symphony Orchestra in Texas.

The Ensemble has developed its repertory beyond the ethnic dances which established its reputation. Using primitive dance as a base, Mr. Hall has trained his company in jazz, modern, and ballet techniques. This range of instruction has given Mr. Hall a variety of resources which he employs when choreographing new works such as "Orpheus".

All of the Ensemble members are trained to be teachers. The ILE-IFE Black Humanitarian Center was created by the Ensemble as a community school of the arts. It currently has over 2,000 students in five departments — dance, music, art, drama, and primitive music. The Ensemble also participates in the Philadelphia Young Audiences series and the Artists-In-Schools program. Both of these projects sponsored Ensemble performances and workshops in regional schools.

## ACTIVE TOURING REPERTORY:

Title	Choreographer	Country & Musical Derivation		Length	Number of Dancers
Harvest	Hall	Guinea	Native	8 min.	Full company
Court Dance of the Royal Watusi	Hall	Rwanda	Native	8 min.	6
Hypnotic Healing	Hall	Ghana	Native	10 min.	3
Drums of Africa	Musical Interlude		Native	5 min.	7 drummers
Obatala	Hall	Nigeria	Native	15 min.	Company
High Life	Hall	West Africa	Native	10 min.	Company
The Queen is Dead	Hall	Ghana	Native	3 min.	Company
Calabash	Hall	Ghana	Native	3 min.	10
Moon Song	Hall/Musical Interlude	Nigeria	Native	3 min.	8
Drums of Haiti	Musical Interlude	Haiti	Native	3 min.	7 drummers
Dance Conga	Hall	Haiti	Native	6 min.	Company
Of Slavery and Revolution	Hall	Haiti	Native	20 min.	Company
Mourners Bench	Hall	American Blues	Original	20 min.	12
Jitter Woogie	Hall	American Blues	Original	6 min.	Company
		(Composer)	(Year Created)		
Orpheus	Hall	Johnson/Pope	1973	2 hours	Company

## PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Jacobs's Pillow	Lee, MA	Jul. 11-15, 1972
National Folk Festival	Wolf Trap, VA	Jul. 29, 1972
Quebec Summer Camp	Schwenksville, PA	Aug. 7, 1972
St. Francis College	Loretto, PA	Sep. 20, 1972
New Jersey State Council on the Arts (Artists-In-Schools)	Newark, NJ	Oct. 17-20, 1972
Bucks County Community College	Bucks County, PA	Oct. 20, 1972
Lincoln University	Oxford, PA	Nov. 2, 1972
Conestoga High School	Berwyn, PA	Nov. 10, 1972
Bryn Mawr College	Bryn Mawr, PA	Nov. 17, 1972
Symphony Hall	Newark, NJ	Nov. 22, 1972
New Jersey State Council on the Arts	Newark, NJ	Nov. 28, 1972
Young Audiences	Worcester, PA	Dec. 13, 1972
Young Audiences	Haddonfield, NJ	Dec. 18, 1972
Rutgers University	Camden, NJ	Dec. 26, 1972
Young Audiences	Ambler, PA	Feb. 16, 1973
	Wilmington, DE	Feb. 17, 1973
	Bethlehem, PA	Feb. 26, 1973
	Bethlehem, PA	Feb. 27, 1973

# HARTFORD BALLET COMPANY (1960)

Booking Manager: Gary Lindsey  
Hartford Ballet Company  
308 Farmington Avenue  
Hartford, Connecticut 06105  
(203) 525-9396-7-8

Artistic Director: Michael Uthoff

Executive Director: Enid Lynn

Company Manager: Same as booking manager

MINIMUM WEEKLY FEES:	Second and	
	First Week	Subsequent Weeks
Continental U.S., PR, VI	\$10,000	\$ 9,000
AK, HI	\$12,000	\$11,000

AVAILABILITY:	Open — repertoire (Northeast & Mid-Atlantic)	Jul. 1-Aug. 18, 1974
	Open — repertoire (East of the Mississippi)	Oct. 1-Nov. 10, 1974
	Act II Nutcracker/repertoire (Northeast & Mid-Atlantic)	Dec. 5-Jan. 18, 1975
	Open — repertoire	Mar. 1-Apr. 27, 1975

**TOURING PERSONNEL:** 14 dancers; technical director; technical assistant; wardrobe mistress; Artistic Director usually tours with the company; Company Manager usually tours with the company.

**PERFORMING SPACES:** Performance—proscenium stage preferred. Lecture demonstration—proscenium stage, raised wood platform, gymnasium, studio. Performance outside — summer only — raised wood platform or stage provided.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Performing stage sufficient if unlimited access available.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: flyers (10x14); black and white glossy press photos (8x10); press stories; historical and background material on the Hartford Ballet Company, choreographers, company members, and works from the repertoire.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performance	Artistic Director Entire Company	Proscenium Stage (30'x25') Technical Questionnaire provided	8 hrs. set-up time needed
Lecture-Demonstration	Artistic Director or Executive Director, Company Members	Proscenium stage or open space (Technical Questionnaire provided)	
Master Class	Ballet-Artistic Director, Company Members Modern Dance-Executive Director, Company Members	Open space (Technical Questionnaire provided)	

Four week residency or longer, a new work will be premiered.

The company carries its own supplemental lighting equipment, sound system, and dance floor.

**COMPANY NARRATIVE:** The Hartford Ballet Company operates as a chamber size ensemble of 7 men and 7 women. Its activities include a resident season in Connecticut along with in-depth educational programs. The H.B.C. also tours outside the state, having ended its 1972/73 season at Jacob's Pillow in Lee, Massachusetts.

Its repertoire reflects the work of many choreographers in both the Classic Ballet and Modern Dance idioms. Such diverse choreographers represented include: Michael Uthoff, Herbert Ross, Lois Bewley Doris Humphrey, Jose Limon; Manuel Alum and Mary Staton. The works are choreographed to music ranging from electronic scores by Josef Tal to Baroque music by Vivaldi and Bach.

# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Day On Earth	Humphrey	Copland	1947	20 min.	4
La Malinche	Limon	Lloyd	1949	16 min.	3
Caprichos	Ross	Bartok	1950	24 min.	13
Windsong	Uthoff	Elgar	1969	10 min.	2
Dusk	Uthoff	Satie	1970	7 min.	2
Meatwaves	Lynn	Miller	1971	8 min.	8
Nutcracker Act II	Uthoff/Lynn	Tchaikowsky	1971	30 min.	14
Concerto Grosso	Uthoff	Vivaldi	1972	14 min.	10
Peter and the Wolf	Uthoff	Prokofiev	1972	23 min.	9
Ten Seconds & Counting	Uthoff		1973	16 min.	13
Variations For Tape and Choreography	Lynn	Tal	1973	12 min.	5
ChiaroScurio	Staton	Parris	1973	17 min.	7
Deadlines	Alum	Bach	1973	15 min.	12
Cantata	Uthoff	Ginastera	1973	28 min.	12
Marosszek Dances	Uthoff	Kodaly	1973	12 min.	6

During the 1974-75 season, the Hartford Ballet will also be touring new works by Lois Bewley, Anna Sokolow, Dennis Nahat, Lotte Goslar and Michael Uthoff.

## PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Farmington Valley Jewish Congregation	Simsbury, CT	Nov. 4, 1972
Hartford School of Ballet	Waterbury, CT	Dec. 9, 1972
Mount Vernon YM-YWHA	Mount Vernon, NY	May 20, 1972
Bloomfield School District	Bloomfield, CT	Oct. 10-13, 1972
("Dance in Education" program)		Oct. 24-25, 1972
		Oct. 31-Nov. 3, 1972
		Nov. 7-8, 1972
Waterbury School District	Waterbury, CT	Jan. 9-12, 1973
("Dance in Education" program)		Mar. 13-16, 1973
		May 1-4, 8-11, 15-18,
		22-25, 29-Jun. 1, 1973
		Jun. 12-15, 1973



# NANCY HAUSER DANCE COMPANY (1960)

Artistic Director: Nancy Hauser

Booking Manager: Larry Berle  
Guild of Performing Arts  
504 Cedar Avenue, South  
Minneapolis, Minnesota 55404  
(612) 333-8269

Company Manager: Same as booking manager

## MINIMUM WEEKLY FEES:

	Without Musicians	With Musicians
IN, IA, MI, MN, MO, NB, ND, SD, WI, IL	\$ 6,000	\$ 6,500
AK, AZ, CA, FL, HI, ID, ME, NH, OR, PR, VT, WA, VI, NV, TX	\$ 8,000	\$ 8,500
All other Continental States	\$ 7,000	\$ 7,500
AS, GU	\$10,000	\$10,500

AVAILABILITY: Open

**TOURING PERSONNEL:** 9-10 dancers; technical director; assistant stage manager; 3 musicians. The Artistic Director occasionally tours with the company. The Company Manager never tours with the company.

**PERFORMING SPACES:** Concerts are possible on a thrust stage; improvisational performances and lecture-demonstrations can be done in other spaces (gyms, studios, arenas) of adequate size (ex: 30'x20' for dancers plus seating space for audience); company will consider performing outside if the surface is even (grass is unacceptable).

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** 4 hours/daily for company class and rehearsal on the stage where performance is held, or a large enough space (with wood floor) to accommodate 9 dancers (30'x30' or large).

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** The following are offered to the sponsor at no charge: posters (15x24); black and white glossy press photos; color slides suitable for TV ads; prepared radio advertisements (written copy); press stories.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	Entire Company	Minimum 30x28; proscenium or thrust; adequate lighting	All day and previous day in theatre for set-up and rehearsal; no other activity
Lecture-Demonstration	Director/Company Members	Flexible, wood floor preferred	
Master Classes	Director and/or Company Members	Gymnasium	Local accompanist
Improvisation Workshop	Director and/or Company Members	Wood floor (gymnasium)	Local musicians
Improvisation Performance	Company and Musicians	Auditorium or gym; possibly outside	Available only in residencies with musicians
Childrens Performances (30-40 min.)	Company and 3 Musicians	Gym or large space with wood floor	Available only in residencies with musicians
Technical Theatre Workshop	Technical Director		
Teachers Workshop	Director or Company Member		2-3 hours long; can be for in-service credit
Composition Workshop	Director or Company Member		Critique of choreography already in progress

In residencies over three weeks, we can choreograph a work or teach a repertoire piece.

**COMPANY NARRATIVE:** There are nine dancers, 6 women and 3 men, in the company. Most have been with the company four years or more. The aesthetic point of view is closely related to that of Hanya Holm with whom the artistic director, Nancy Hauser, studied and performed. Company members are encouraged to develop their creative potential. As a result, many of them are now of sufficient choreographic stature for their works to be included in the programs. The result is a concert of considerable variety, reflecting each choreographers individuality. We also have guest choreographers when possible. As well as work by Don Redlich, this year will see the premiere of one by Viola Farber. Improvisation has always been an integral part of the training of company members — and improvisational performances may be a part of the residency. We work closely with three musicians, led by Steve Kimmel, our musical director, who has composed music for some of our dances. All company members are experienced teachers — able to conduct master classes — and we offer a children's work, a thirty-five minute fantasy called "Cosmos", accompanied by Steve Kimmel and the musicians. Our technical director, Bruce Margolis, is prepared to give workshops in lighting and the technical aspects of dance performance. Our lecture-demonstration is an exploration and exposition of movement through technique, improvisation and excerpts of dances.



# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Everyman Sonata	Hauser	Pilhofer	1965	15 min.	9
Abstract	Hauser	Brubeck	1966	5 min.	7
Counterpoint	Hauser	Medieval Song & Lloyd	1967	15 min.	6
Beginnings	Hauser	Electronic composition	1972	45 min.	9
Partita #6	Hauser	Bach	1973	16 min.	5
Lyric Suite	Hauser	Respighi	1965	15 min.	9
Set of Five Dances	Redlich	Ives	1966	20 min.	9
Ask the Wind	Jasmin	Koto & Flute (Japanese)	1967	6 min.	1
Me & My Ball	Jasmin	Kimmel	1973	7 min.	1
Ceremonial	Jasmin	Kimmel, Chants of Bali & Tibet	1971	10 min.	4
Concerto Grosso	Pearson	Vivaldi	1970	15 min.	5
Mandala	Pearson	Granros	1973	15 min.	9
Mocking Song on Spirit of Gravity	Haisma	Kimmel	1971	17 min.	9
Smile, God Loves You	Potts	Ramayana Monkey Chant	1971	7 min.	9

# PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Fridley Public Schools	Fridley, MN	Jan. 23-25, 1973
St. Cloud State College	St. Cloud, MN	Feb. 8, 1973
St. Cloud Public Schools	St. Cloud, MN	Feb. 9, 1973
Fergus Falls Junior College	Fergus Falls, MN	Feb. 11, 1973
Grand Forks Public Schools	Grand Forks, ND	Feb. 12-23, 1973
Somerset Elementary	Edina, MN	Feb. 26, 1973
Lakewood Junior College	White Bear, MN	Apr. 24, 1973
West Suburban YMCA	Mound, MN	Apr. 25, 1973

# ERICK HAWKINS DANCE COMPANY (1951)

Artistic Director: Erick Hawkins

Music Director: Lucia Dlugoszewski

Booking Manager: Sheldon Soffer Management, Inc.  
130 West 56th Street  
New York, New York 10019  
(212) 757-8060

Company Manager: Mark Z. Alpert, General Manager  
Foundation for Modern Dance, Inc.  
104 Fifth Avenue  
New York, New York 10011  
(212) 255-8060

MINIMUM WEEKLY FEES:	8 Dancers 8 Musicians	8 Dancers 5 Musicians	8 Dancers 1 Musician
One week:	\$10,000	\$9,000	\$8,000
Second week:	\$ 9,000	\$8,000	\$7,000
Third week:	\$ 8,000	\$7,000	\$6,000
Fourth week:	\$ 7,000	\$6,000	\$5,000

AVAILABILITY: Open

**TOURING PERSONNEL:** 8 dancers (includes Artistic Director); lighting designer; stage manager; music director (plus other musicians, occasionally). The Artistic Director always tours with the company. The Company Manager occasionally travels with the Company.

**PERFORMING SPACES:** In non-proscenium situations, the company can bring their own screens. However, the company must have a linoleum or wood (smooth) floor for dancing. The company will not perform on concrete. The company will consider performing outside, only under absolutely optimum conditions where all stage and technical difficulties, along with warm weather and good natural acoustics are available.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** The actual theatre in which the performance is scheduled is considered to be the optimum rehearsal area. Dance studios are excellent for rehearsals and of course, company class. Company class can be taken in a gymnasium. The company also requests extra rehearsal space for the musicians. If the theatre does not have rehearsal rooms, the company requests a clean, uncluttered, average-size room for rehearsal of several musicians. This space should be available from 10:00 A.M. from the day previous to and the day of the performance. Ideally, ample rehearsal space should be available to the company at all times.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: Posters (14x22); flyers (6x9); black and white glossy press photos; color slides suitable for TV ads; press stories. Also available is: "On the Dance of Erick Hawkins", a beautiful book of essays with photos (first copy free to the publicity department; extra copies \$2.00 each).

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performance	Company	Minimum dancing area of 20' deep and 30' wide; tuned, grand piano not less than 6'0"	No other activities may be scheduled for music director or artistic director on day of performance; all concerts are given with live music
Lecture-Demonstrations	Artistic Director, Music Director, Company Members	No technical requirements other than general illumination of the space	A piano is useful but not required
Hawkins' Humanities Lecture	Artistic Director		Given to combined classes (literature, drama, dance visual arts, etc.)
Dlugoszewski's Music and Music Composition Lectures	Music Director	A piano is useful	Given most often to music and dance students
Regularly Scheduled Classes	Artistic Director and Company Members	Preferably a dance studio or gymnasium	Classes may be planned on several levels of proficiency
Master Classes and/or Community Workshops	Artistic Director and Company Members	Same as above	Neighboring campuses and/or community may be invited
Programs for Students from Elementary through Junior and Senior High Schools	Company Members	School stage or recreation space	This might include up to 3 (per week) in-school assembly programs

**COMPANY NARRATIVE:** The Erick Hawkins Dance Company, presently consisting of eight dancers and the American composer, Lucia Dlugoszewski, has been in existence for twenty-two years. The company performs only to live music and has never performed to tapes or records. All the dances in the repertoire have been choreographed by Mr. Hawkins as total works incorporating the visual aspects of sculptured sets, masks and costumes along with the movement and music. The sets have been designed by sculptors including Noguchi, Frankenthaler, Boxer and Dorazio. The music has for the most part been composed by Dlugoszewski in close collaboration with the choreographer. All movement is based on the "Hawkins' Method" which is a dance technique utilising correct anatomical movement for the human body.

The Erick Hawkins Dance Company wishes to service as many people as possible during a residency. The company prefers to keep very busy teaching, demonstrating and conducting workshops. All company members are experienced teachers. Lucia Dlugoszewski offers lecture-demonstrations on music for dance which should involve music as well as dance interested students. The company prefers to offer its teaching services first and then the performance(s) when doing a residency. The company has no objection to the sponsor's inviting students from other schools to attend. The company has experience in conducting residencies for all ages of students with every degree of proficiency including professionals. Classes on different levels may be conducted simultaneously.

## ACTIVE TOURING REPERTORY

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
John Brown	Hawkins	Dlugoszewski — Mills	1945	29 min.	2
8 Clear Places	Hawkins	Dlugoszewski	1960	60 min.	2
Early Floating	Hawkins	Dlugoszewski	1961	19 min.	3
Cantilever	Hawkins	Dlugoszewski	1963	15 min.	4
Geography of Noon	Hawkins	Dlugoszewski	1964	21 min.	4
Lords of Persia	Hawkins	Dlugoszewski	1965	11 min.	4
Naked Leopard	Hawkins	Kodaly	1966	10 min.	1
Tightrope	Hawkins	Dlugoszewski	1968	13 min.	6
Black Lake	Hawkins	Dlugoszewski	1969	45 min.	7
Angels of the Inmost Heaven	Hawkins	Dlugoszewski	1971	8 min.	6
Dawn Dazzled Door	Hawkins	Takamitsu	1972	8 min.	6
Classic Kite Tails	Hawkins	Diamond	1972	15 min.	7
Greek Dreams, With Flute	Hawkins	Debussy, Ohana, Varese, Hovahness, Matsudaira & Jolivet	1973	30 min.	7

## PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Oakland University	Rochester, MI	Jul. 3-15, 1972
American University-Summer Performing Arts Program	Washington, DC	Jul. 25-Aug. 23, 1972
Millersville State College	Millersville, PA	Mar. 27, 1973
University of Missouri	Columbia, MO	Apr. 9, 1973
Indiana University	Bloomington, IN	Apr. 11-13, 1973
Hope College	Holland, MI	Apr. 16-18, 1973
Southern Illinois University	Carbondale, IL	Apr. 20, 1973
Southern Colorado State College	Pueblo, CO	Apr. 23-28, 1973
Glendale Community College	Glendale, AZ	Apr. 29-May 1, 1973
California Institute of Technology	Pasadena, CA	May 3-5, 1973
Community Education Collaborative	Stony Brook, NY	May 14-19, 1973

# HOUSTON BALLET (1968)

Artistic Director: Nina Popova

Booking Manager: Henry Holth  
Houston Ballet  
2018 West Gray  
Houston, Texas 77019  
(713) 524-2849

Company Manager: Same as booking manager

**MINIMUM WEEKLY FEES:** One week residency with orchestra — \$28,000  
One week residency with taped music — \$18,000

**AVAILABILITY:** Nov. 3 — Nov. 23, 1974 and Jan. 15 — Mar. 29, 1975

**TOURING PERSONNEL:** 30 to 36 dancers, balletmaster or Artistic Director, 21 musicians plus conductor, production stage manager, costumer, carpenter, electrician. The Artistic Director occasionally tours with the company. The Company Manager never travels with the company.

**PERFORMING SPACES:** Contact Company Manager. The company will consider performing outside. Again, contact Company Manager for details.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Performances: theatre must be available to company personnel on day of take-in and performance all day. Company classes: studio accommodating company for 1½ hour class. Rehearsals: studio accommodating company for 2 hours minimum. Theatre is preferable for rehearsals on performance and non-performance days.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: 10 black and white glossy press photos, 2 press stories, artists' biographies, history of the company. Also available are: flyers (6 X 9; 1 for each \$1 of the contract), and posters (14 X 22; \$.50 each).

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performance(s)	Entire Company	Proscenium stage, minimum 28' X 30'	2 — 2½ hours according to program
Children's performance	Entire Company	Proscenium stage, minimum 28' X 30'	1 hour approximately, according to program
Lecture-Demonstration	6-8 Dancers	Wood floor, 30' X 40'	1 hour approximately
Master Class**	Artistic Director or Balletmaster	Wood floor, piano and pianist	30 students per class, advanced-13 yrs. and older; 1 hour approximately
Company Rehearsal	Entire Company	Proscenium stage, minimum 28' X 30'	Open rehearsal

\*\*Subject to performance schedule

**COMPANY NARRATIVE:** Houston Ballet, one of the 10 large American ballet companies, is the Southwest's only resident professional dance company. It offers a repertoire of both classical and contemporary works. The company's roster of artists includes dancers from Europe, South America and Canada—but is also representative of the Southwest with over one-third of the company from the region.

Houston Ballet residencies are tailored to the sponsor's needs with several appropriate activities selected from those available. Cooperation with local orchestras for accompaniment at performances is encouraged. Houston Ballet emphasizes residencies that concentrate on the professional performance aspects of ballet. In addition to master classes, lecture-demonstrations and performances, open rehearsals can be included in the residency program, giving students a complete view of a professional company's activities.



# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Bachianas Brasilieras	Sanders	Villa-Lobos	1969	10 min.	4
Caprichos	Ross	Bartok	1968	15 min.	8
Carmina Burana	Clouser	Orff	1973	45 min.	32
Concerto Barocco	Balanchine	Bach	1971	18 min.	11
Constantia	Dollar	Chopin	1973	23 min.	23
Designs with Strings	Taras	Tchaikovsky	1968	15 min.	6
Flower Festival at Genzano (pas de deux)	Bournonville	Helsted, Paulli	1968	12 min.	2
Homage	Franklin	Gounod	1973	25 min.	18
Impressions	Sanders	Schuller (Klee)	1969	15 min.	6
La Favorita (pas de deux)	Arvola	Donizetti	1972	8 min.	2
Le Combat	Dollar	de Banfield	1971	15 min.	5
Le Corsaire (pas de deux)	Petipa	Drigo	1970	10 min.	2
Napoli, Act III	Bournonville	Helsted, Paulli	1972	25 min.	27
Paquita	Petipa	Minkus	1971	20 min.	16
Pas de Dix	Balanchine	Glazounov	1968	18 min.	10
Tchaikovsky Pas de Deux	Balanchine	Tchaikovsky	1968	10 min.	2
The Nutcracker (full length)	Franklin	Tchaikovsky	1972	2 hrs.	40 plus 40 children
Suspension	O'Donnell	Green	1973	18 min.	7
Through a Glass Lightly	Clouser	Tape collage, Zarek	1972	30 min.	32
Waltz and Variations	Balanchine	Glazounov	1968	22 min.	14

# PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Houston Symphony	Kingsville, TX	Sep. 7, 1972
Houston Symphony	Corpus Christie, TX	Sep. 8, 1972
Houston Symphony	Clearlake, TX	Sep. 25, 1972
Pryor-Menz Management	Chickasaw, OK	Nov. 8, 1972
Pryor-Menz Management	Alva, OK	Nov. 9, 1972
Pryor-Menz Management	Ottawa, KS	Nov. 10, 1972
Pryor-Menz Management	Lindsborg, KS	Nov. 13, 1972
Pryor-Menz Management	Fulton, MT	Nov. 14, 1972
Pryor-Menz Management	Beaumont, TX	Nov. 21, 1972
Texas A & M University	College Station, TX	Feb. 1, 1973
San Antonio Symphony	San Antonio, TX	Mar. 5-6, 1973
San Antonio Symphony	Burnett, TX	Mar. 7, 1973
San Antonio Symphony	Kerrville, TX	Mar. 8, 1973
San Antonio Symphony	Victoria, TX	Mar. 10, 1973

# INNER CITY REPERTORY DANCE COMPANY (1971)

Artistic Director: Donald McKayle  
(on leave)

Booking Manager: Gloria Calomee  
1308 South New Hampshire Avenue  
Los Angeles, California 90006  
(213) 387-1161

Company Manager: same as booking manager

MINIMUM WEEKLY FEES:	West of the Mississippi, including LA	\$12,000
	East of the Mississippi, including MN and HI	\$13,500
	AK, GU, AS, PR, VI	\$14,000

AVAILABILITY: Open

TOURING PERSONNEL: 9-12 dancers; stage manager; costume supervisor; Artistic Director and Company Manager occasionally tour with the company.

PERFORMING SPACES: Company will use gymnasiums, arena stages, etc. for any activities except Concert; all performance areas must have resilient floor; company will consider performing outside if there is a portable stage.

COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY: Company requires minimum 1½ days of rehearsal space (should be the same area in which the performance is to take place).

PUBLICITY SERVICES OFFERED BY THE COMPANY: No charge for the following: posters; flyers; black and white glossy photos; and press stories.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	Full Company (normally)	Resilient floor; full technical requirements	
Mini-Concert	Members of Company (number depends on program)	Resilient floor; tape recorder	
Lecture Demonstration (on various subjects)	Company Members (number depends on circumstances)	Resilient floor; tape recorder	
Master Class	Company Member	Resilient floor; tape recorder	Maximum 60 students

For all described activities, sponsor is responsible for providing all technical equipment.

COMPANY NARRATIVE: The Inner City Repertory Dance Company was founded in 1971 and gave its first performance in May of that year at the Inner City Cultural Center in Los Angeles.

The multi-racial company is under the artistic direction of choreographer Donald McKayle and is prepared to present several different fully-staged, full-length concerts, master classes for beginning, intermediate and advanced students, lecture-demonstrations consisting of a brief warm-up followed by excerpts from 2-3 pieces in the repertoire.

In the company's repertoire are works by Donald McKayle ("Rainbow 'Round My Shoulder", "Migrations", "Songs of the Disinherited") and Talley Beatty ("Caravanserai") and other American choreographers.

The Inner City Repertory Dance Company is produced by the Inner City Cultural Center, a non-profit California corporation. C. Bernard Jackson, a director, composer, and teacher, is Executive Director of the Center.

# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Migrations	McKayle	Webber	1971	13 min. 10 sec.	7
Songs of the Disinherited	McKayle	Traditional	1972	18 min. 37 sec.	5
Daughters of Eden	McKayle	Bloch		15 min.	4
Rainbow 'Round My Shoulder	McKayle	Traditional	1959	25 min.	8
Caravanseraí	Beatty	Santana	1973	30 min.	14
Sojourn	McKayle	Jovilet	1971	20 min.	5

# PREVIOUS TOUR ENGAGEMENTS FOR THE 1972 - 73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
University of Arizona	Tucson, AZ	Sep. 21-23, 1972
Pasadena City College	Pasadena, CA	Sep. 29, 1972
Stanford University	Palo Alto, CA	Sep. 4-6, 1972
ANTA Festival	New York, NY	Sep. 16-25, 1972
University of Chicago	Chicago, IL	Sep. 26-28, 1972
Ventura/Moorpark Colleges	Ventura, CA	Nov. 2-4, 1972
Merced College	Merced, CA	Nov. 8-10, 1972
San Jose College	San Jose, CA	Nov. 15-17, 1972
Loeb Drama Center, Harvard	Cambridge, MA	Feb. 15-17, 1973
Cheyney State College	Cheyney, PA	Feb. 20-22, 1973
Portland Symphony Association	Portland, ME	Feb. 26-28, 1973
Cultural Enrichment Program	Seattle, WA	Mar. 12-Apr. 1, 1973

# JACOBS LADDER DANCE COMPANY (1971)

Artistic Director: Judith Jacobs

Booking Manager: Linda Rogers  
Management Consultant  
c/o The Riverside Institute for  
Dance Exploration, Inc.  
137 Riverside Drive, Suite 1B  
New York, New York 10024  
(212) 874-3332

Company Manager: Same as booking manager

**MINIMUM WEEKLY FEES:** First week east of the Mississippi - \$4,500  
First week west of the Mississippi (including MN and LA) - \$5,000  
Each additional week - \$3,900

**AVAILABILITY:** Available: Jul. 1 — Aug. 1974; Nov. 1974; Jan. — Mar. 1975.

**TOURING PERSONNEL:** 6 dancers; production stage manager. The Artistic Director and Company Manager always tour with the company.

**PERFORMING SPACES:** Non-proscenium; gymnasiums, arena style; outdoors - providing floor is suitable for technical movement. The company will consider performing outside in warm weather.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** 3 hours daily for warm-up, spacing, rehearsal, set-up, etc.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: 12 posters (3x6); 30 flyers (8x10); 5 black and white glossy press photos; press release; 3 prepared 30 second radio advertisements.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	Company	Proscenium stage or open space	
Children's Concert	Company	Stage	
Master Classes	Company	Stage, gym, open space	
Lecture- Demonstrations	Artistic Director	Prefer stage, but adaptable to any area	



**COMPANY NARRATIVE:** "and he dreamed, and behold a ladder set up on the earth, and the top of it reached to heaven...and thou shall spread abroad to the west and to the east, and to the north and to the south."

Our multi-racial company of 3 men and 2 women has performed to over 13,000 people within the past 1½ years since our founding. We have been presented under the auspices of such sponsors as the Cultural Affairs Department of the City of New York, Title III, BOCES and the New Jersey State Council on the Arts.

Our residencies are designed for all types of audiences. Sponsors may creatively choose any combinations from our wide range of possibilities to compose a residency tailor-made to suit their needs.

**Concert Performance Repertoire:**

- Landescape: A cross-country trip through contemporary America.
- Nostalgia to N.O.W.: A panorama of American Social Dance from the Roaring 20's to Now.
- Superduper-soupermarket: A humorous dance psychodrama for today's children.
- Yankee Doodling: Whitman and Sandburg are interwoven as the cities and landscapes of America are explored

**Master Classes:**

- Company members can present Master Classes in the following techniques:
- Corrective body placement, Horton-Ailey Technique, Oriental-Yeminite Ethnic Movement, Matt Mattox or Tap Techniques, Graham Technique, Russian Method Ballet Class.

**Lecture-Demonstrations:**

- Choreography Can Be.....critical workshop of student pieces.
- Movement and Materials .....Props, Poetry and Paintings are presented to the to the participants with specific choreographic ideas for each media.

**ACTIVE TOURING REPERTORY:**

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Landescape	Jacobs	Taped collage	1973	1½ hrs.	5
Yankee Doodling	Jacobs	Taped collage	1973	45 min.	5
				1 hour	
Superduper-soupermarket	Jacobs	Original script with tape collage	1971-72	45 min.	6
Nostalgia to N.O.W.	Jacobs	Taped collage	1974	1 hour & 20 min.	5

**PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:**

Sponsoring Organization	Location (City, State)	Dates
Title I - Board of Education	Union City, NJ	Nov. 20, 1972
Office of Funded Programs	Plainfield, NJ	Dec. 18, 1972 & Jan. 18, 1973
New Jersey State Council on the Arts and Jersey City Board of Education	Jersey City, NJ	Apr. 7, 1973

# THE JOFFREY II COMPANY (1968)

(A New Youth Ensemble)

Artistic Director: Jonathan Watts

Associate Director: Sally Brayley

Booking Manager: Kolmar-Luth  
1776 Broadway  
New York, New York 10019  
(212) 581-5833

Company Manager: William Crawford  
General Administrator  
130 West 56th Street  
New York, New York 10019  
(212) 581-9676

MINIMUM WEEKLY FEES: \$16,500

AVAILABILITY: Available mid-Nov. — mid-Dec. 1974; Apr. 1975. Joffrey II Company may be booked on a limited basis during the summer months for "special residency programs".

TOURING PERSONNEL: 12 dancers; stage manager/tour manager; wardrobe mistress; pianist; bus driver; Artistic Director always tours with the company; Company Manager never tours with the company (stage manager serves as company manager on tour).

PERFORMING SPACES: Company can dance on an arena stage if a backdrop is hung upstage and the audience is seated only in front of the stage. Company will not consider performing outside.

COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY: Company must have a space provided for classes and rehearsals with 35x20 being the minimum space requirement. This space is needed in the morning starting around 10:00 AM and will be used up until 3:00 PM. The performing stage area is always acceptable for rehearsals if the time does not conflict with the production set-up.

PUBLICITY SERVICES OFFERED BY THE COMPANY: No charge for the following: posters, flyers, black and white glossy photos, and press stories.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	Entire Company	Proscenium stage; minimum light plot; stage 30x25; crew-3 electricians, 2 carpenters, 1 sound, 1 wardrobe	Company will not dance on concrete floor
Lecture-Demonstration	Artistic Director/ 10 Dancers	Wood floor, ballet barres, sound person	No slippery surface, proscenium stage not necessary
Master Class	Artistic Director	Wood floor, ballet barres, piano if possible	No slippery surface, maximum 35 dancers

COMPANY NARRATIVE: The apprentice group of the Joffrey Ballet is known as a "taxi squad" that can provide the same type of style and technique that is seen in the City Center Joffrey Ballet. The apprentice group was formed to be given the same training and rigorous schedule for which the major company is now known.

The apprentice company, Joffrey II, is geared to meet the demand of the repertoire of the large company and with some works especially staged for the Joffrey II Company, ballets have been chosen to give the same wide range from the purely classical to the most modern, something not only for the regular balletomane, but for the young audience.

Joffrey II Company is a small company mobile, free to go where the major company could not afford to go.

This young group offers Master Classes, Lecture Demonstrations and Concert performances.

## ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Butterflies Can't Live Here Anymore					
Pas de Deux	Vesak	Bartok	1972	8 min.	2
Facade	Ashton	Walton	1969	25 min.	12
Knoxville Summer of 1915	Vesak	Barber	1973	18 min.	12
Mothers Mozart 73	Curley	Mozart	1973	20 min.	10
Schumann Opus 6	Watts	Schumann	1972	26 min.	12

# PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Lecture & Artists Series	Frostburg, MD	Sep. 19-22, 1972
Ocean County College	Toms River, NJ	Sep. 23, 1972
East Hampton High School	East Hampton, NY	Nov. 14, 1972
Bloomsburg College Arts Council	Bloomsburg, PA	Nov. 15, 1972
State Univ. College-Geneseo	Geneseo, NY	Nov. 16, 1972
Franklin Arts Csl.	Somersert, NJ	Nov. 18, 1972
Dayton Csl. World Affairs	Dayton, OH	Nov. 22, 1972
Community Concert	Elgin, IL	Nov. 25, 1972
Community Concert	Parkridge, IL	Nov. 26, 1972
Lecture and Fine Arts Com. Univ. of Wisconsin	Kenosha, WI	Nov. 27, 1972
Elkhart Concert Club	Elkhart, IN	Nov. 28, 1972
Cedar Rapids Concert Club	Cedar Rapids, IA	Nov. 30, 1972
Kirkland Fine Arts Center Millikin University	Decatur, IL	Dec. 2, 1972
Community Concerts		
Eastern Missouri College	Cape Girardeau, MO	Dec 5, 1972
Coffeyville Rec. Commission	Coffeyville, KS	Dec. 7, 1972
William Jewel College	Kansas City, MO	Dec. 8, 1972
McCarter Theatre Princeton Univ.	.Princeton, NJ	Jan. 7, 1973
Northwest Releasing	Spokane, WA	Jan. 15, 1973
Northwest Releasing	Tacoma, WA	Jan. 17, 1973
Northwest Releasing	Portland, OR	Jan. 18, 1973
Northwest Releasing	Vancouver, British Columbia	Jan. 19, 1973
Northwest Releasing	Seattle, WA	Jan. 20, 1973
Tucson University	Tucson, AZ	Jan. 23, 1973
Ft. Walton Beach Ballet Association	Ft. Walton, LA	Jan. 30, 1973
Univ. of Alabama	Tuscaloosa, AL	Jan. 31, 1973
Knox Concert Series	Anniston, AL	Feb. 1, 1973
Community Concerts	Augusta, GA	Feb. 2, 1973
Alkahest Attractions	Valdosta, GA	Feb. 5, 1973
Central Florida Civic Association	Orlando, FL	Feb. 6, 1973
Alkahest Attractions	Palm Beach FL	Feb. 7, 1973
Famous Artists Corp.	Atlanta, GA	Feb. 9, 1973
Community Concerts	Tupelo, MS	Feb. 10, 1973
Alkahest Attractions	Oxford, MS	Feb. 11, 1973
Alkahest Attractions	Radford, VA	Feb. 14, 1973
Continental Concerts	Lebanon, PA	Feb. 15, 1973
Community Concerts	Watertown, NY	Apr. 3, 1973
Celebrity Night Series	Attleboro, MA	Apr. 5, 1973
Community Concerts	Lynchburg, VA	Apr. 10, 1973
Longwood College	Farmville, VA	Apr. 11, 1973
Alkahest Attractions	Chapel Hill, NC	Apr. 12, 1973
Alkahest Attractions	Davidson, NC	Apr. 13, 1973
Community Concerts	Davidson, NC	Apr. 13, 1973
Continental Concerts	Kannapolis, NC	Apr. 14, 1973
Friends of Brightwater Library	Brightwater, NY	May 2, 1973
Atlantic City Concert Series	Atlantic City, NJ	May 4, 1973

# THE ELIZABETH KEEN DANCE COMPANY (1966)

Artistic Director: Elizabeth Keen

Booking Manager: Directional Concepts Dance  
Theatre Foundation, Inc.  
39 Jane Street  
New York, New York 10014  
(212) 675-0249

Company Manager: Same as booking manager

<b>MINIMUM WEEKLY FEES:</b> East of the Mississippi including LA, PR, VI	\$ 5,550
West of the Mississippi including MN	\$ 6,550
AK	\$ 8,550
HI	\$ 8,000
AS and GU	\$10,550
2nd week in all locations	\$ 4,000

**AVAILABILITY:** Open

**TOURING PERSONNEL:** 5-7 dancers; technical director; musicians if requested (not usually included); the Artistic Director always tours with the company. The Company Manager occasionally tours with the company.

**PERFORMING SPACES:** Gymnasiums, outdoor spaces, arena and prosceniums, very flexible. The company will consider performing outside.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** 3-4 hours per day. All day of performance and afternoon or evening of the day before.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** The following are available for shipping charges only: posters (14x22); flyers (6x9); black and white glossy press photos; press stories; biographical materials. Also available are the following films: "On Edge" and "Everyman" (both 16mm, color, sound, 27 min.) for \$25@ unless shown during the residency.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	Company	Performing area depends on repertory	
Dance demonstration	Company	Large space required	
Open rehearsal	Company	Area depends on repertory	
Class: Technique-Improvisation (Beg., Int., Adv.)	Artistic Director		Limited to 20
Class: Relaxation and body alignment	Artistic Director		Limited to 20
Class: Movement for Actors	Artistic Director		
Composition Workshop I and II	Artistic Director		
Repertory and Performance Technique Workshop I and II	Artistic Director		

**COMPANY NARRATIVE:** The Elizabeth Keen Dance Company is a modern dance company of five to seven dancers with a performing repertory of eleven works that range from "Poison Variations" (straight forward comedy) to "Rushes" (abstract movement to film) to "The Unravish'd Bride" (ironic romanticism). There are two outdoor dances, "Quilt", and "Amalgamated Brass", that draw a supplementary cast from residency participants.

Classes and workshops are in a variety of areas and reflect Ms. Keen's teaching experience with art and architecture students (Pratt Institute), with drama students (Juilliard School), with dancers (Sarah Lawrence College and Long Beach Summer School of the Dance) and with lay enthusiasts (Manhattan Community College and the Everyman Street Theatre).



# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Rushes	Keen		1967	9 min.	3
Poison Variation	Keen	Watson-Press	1970	22 min.	4
Parentheses	Keen		1971	7 min.	1
Quilt	Keen	Traditional Irish	1971	30 min.	22
Mini-Quilt	Keen	Traditional Irish	1971	12 min.	6
Amalgamated Brass	Keen	Stravinsky, Duffy, Gabrieli, Scheidt	1972	20 min.	6-9
Tempo	Keen	Davis	1972	9 min.	1
The UnRavish'd Bride	Keen	Schubert	1972	20-30 min.	5-6
Onyx	Keen	Jolley-List	1973	12 min.	2
Dancing to Records	Keen	John	1973	30 min.	5
Enclosure Acts	Keen	Rosenberger	1973	30 min.	5

# PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Marymount High School	Tarrytown, NY	Feb. 8, 1973
Jewish Community Center	Rockville, MD	Feb. 11, 1973
Five Towns Music and Art Assn.	Cedarhurst, NY	Apr. 4, 1973
University of Maryland	College Park, MD	Mar. 24, 1973

# THE CLIFF KEUTER DANCE COMPANY (1969)

Artistic Director: Cliff Keuter

Booking Manager: Directional Concepts Dance  
Theatre Foundation, Inc.  
39 Jane Street  
New York, New York 10014  
(212) 675-0249

Company Manager: Alan Kifferstein  
65 West Broadway  
New York, New York 10007  
(212) 267-0418

MINIMUM WEEKLY FEES:	East of the Mississippi (including MN)	\$5,750
	Second and subsequent weeks	\$4,000
	West of the Mississippi (including LA)	\$6,150
	Second and subsequent weeks	\$4,400

AVAILABILITY: Open

**TOURING PERSONNEL:** 7-9 dancers; technical manager; 3-5 musicians (not included, only if requested). The Artistic Director always tours with the company. The Company Manager always travels with the company.

**PERFORMING SPACES:** All alternative non-proscenium stage spaces are acceptable to the company. The company will consider performing outside.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Company class and rehearsal for a minimum of 3 hours — prefer to have these as stage hours daily; day of performance, all day.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** Press stories (no charge). Also available, at a shipping charge only are: posters (14x22); flyers (6x9); black and white glossy press photos; color slides suitable for TV advertisements.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	Entire Company	Sponsor is to provide needed technical equipment	
Studio Concert	Artistic Director	Sponsor is to provide needed technical equipment	
Lecture-Demonstration	Entire Company	Sponsor is to provide needed technical equipment	
Technique Classes (beg., interm., adv.)	Artistic Director or Member		
Composition Class	Artistic Director		
Movement for Actors	Member		
Master Class	Artistic Director	Sponsor is to provide needed technical equipment	
Technical Seminar	Stage Manager		
Lighting Design Class	Stage Manager		

**COMPANY NARRATIVE:** The Cliff Keuter Dance Company has an expanding repertory of some 20 works, most of which are current.

The Cliff Keuter Dance Company is primarily interested in full week and half week residencies culminating in performances.

Mr. Keuter is also interested in pursuing the possibility of longer engagements in which community involvement with the dance company might be realized. This could well include workshops, seminars, and performances in conjunction with local artists in related fields.

Special classes are offered in Technique, Choreography, Gymnastics, Movement for Actors, and Scenic and Lighting Design.

# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Cold Sunday Afternoon a Little Later	Keuter	Contemporary	1967	12 min.	2
Dream a Little Dream of Me	Keuter	McDowell	1969	17 min.	2
Game Man and the Ladies	Keuter	Simms	1969	22 min.	4
Letter to Paul	Keuter	Ratter	1969	17 min.	5
Now is the Hour in the Wild Garden	Keuter	Simms	1970	17 min.	4
Twice	Keuter	Smoliar	1970	17 min.	2
Sunday Papers	Keuter	McDowell	1970	17 min.	3
Three for Four Plus One	Keuter	McDowell	1970	17 min.	5
Poem in October	Keuter	Tape collage	1970	11 min.	2
If you want Meditation you have to work for it	Keuter	Voice	1971	17 min.	5
Amazing Grace	Keuter	Smoliar	1971	17 min.	6
Wood	Keuter	Tape collage	1971	17 min.	4
Old Harry	Keuter	Tape collage	1971	17 min.	4
Gargoyles	Keuter	Gilbert	1971	17 min.	7
Match	Keuter	Gilbert	1972	17 min.	9
I want Somebody, Yes I Do	Keuter	Ratter	1972	15 min.	3
Passage	Keuter	Hellerman	1972	17 min.	7
A Christmas Story	Keuter	McDowell	1972	22 min.	7
Visit	Keuter	Hellerman	1973	17 min.	4
Plaisirs d'Amour	Keuter	Smoliar	1973	15 min.	2

# PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
California State College	Long Beach, CA	Aug. 19, 23, 24, 25, 1972
York University	Toronto, Ontario,	Feb. 8-10, 1973
Douglass College of Rutgers University	New Brunswick, NJ	Apr. 5, 1973

# CLAUDE KIPNIS MIME THEATRE (1971)

Artistic Director: Claude Kipnis

Booking Manager: Hurok Concerts, Inc.  
1370 Avenue of the Americas  
New York, New York 10019  
(212) 245-0500

Company Manager: Same as booking manager

<b>MINIMUM WEEKLY FEES:</b>	East — MI, IN, KY, TN, MS and all states east:	\$10,500
	West — MT, WY, CO, NM and all states west including	
	AK, HI, GU, AS, VI, PR:	\$12,000
	Midwest — all other states	\$11,000

**AVAILABILITY:** Fall 1974 and Spring 1975

**TOURING PERSONNEL:** 7 dancers; technical director. The Artistic Director always tours with the company (performs in addition to the 7 dancers.) The Company Manager occasionally tours with the company.

**PERFORMING SPACES:** Gymnasiums with stage space of 30x20 and adequate lighting are acceptable. The company will consider performing outside only in "demonstration" type performances.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** One room, about 30x20, is necessary for classes that can last a maximum of two hours. Same size room necessary for rehearsal two hours a day.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: posters; flyers; black and white glossy press photos; color slides suitable for TV ads; press stories.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Full Company Concert	Entire Company	Proscenium stage; lighting (about 30 spotlights with adequate dimmers); crew of two	
Small Company Concert	Artistic Director with 2 or 3 Company Members	Same as above (lighting can be less complete)	
Children's Concert	4 to 6 Dancers	Flexible; to be checked with sponsor	1 hr. maximum
Lecture-recital	Artistic Director	Flexible	
Demonstrations, Workshops and Classes	Artistic Director and/or Company Members	Flexible	No more than 20 participants per workshop or class.

**COMPANY NARRATIVE:** The Claude Kipnis Mime Theatre has toured throughout the United States for the last four years, participating in Chicago's Ravinia Festival twice and in Jacob's Pillow Dance Festival twice.

It has had works commissioned by the Boston Opera Company, the New York Philharmonic, C.B.S. TV, and the University of Illinois where Mr. Kipnis was Artist in Residence for three years.

Besides its performing activities, the company is involved in teaching mime and some of its members are presently instructing at the American Academy of Dramatic Arts where Mr. Kipnis heads the Mime Section.

The Kipnis Mime Theatre tries to leave the range of its work as open as possible, from the solo to the ensemble, from the silent mime to the music based pantomime, from the traditional to the contemporary.



# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
The Miraculous Mandarin	Kipnis	Bartok	1967	30 min.	5
Histoire du Soldat	Kipnis	Stravinsky	1970	50 min.	6
Point of View	Kipnis	London	1970	15 min.	8
Au Clair de la Lune	Kipnis	Bruce	1970	15 min.	8
The Crowd	Kipnis	Johnston	1970	10 min.	7
The Magic Hour (for children)	Kipnis	Sheriff	1972	60 min.	7
Men and Dreams	Kipnis	Sheriff	1964	80 min.	3
The Sorcerer's Apprentice	Kipnis	Dukas	1968	15 min.	3
Renard	Kipnis	Stravinsky	1970	20 min.	6

# PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Jacob's Pillow Dance Festival	Lee, MA	Jul. 1-6, 1972
Southwestern University	Georgetown, TX	Oct. 18, 1972
University of Texas	Austin, TX	Oct. 20, 1972
Simon Fraser University	Burnaby, British Columbia	Nov. 1-3, 1972
St. Cloud State College	St. Cloud, MN	Nov. 9, 1972
Culver-Stockton College	Canton, MO	Nov. 12, 1972
University of Wisconsin	Madison, WI	Nov. 11, 1972
York University	Toronto, Ontario	Jan. 15, 1973
Allied Concert Services	Clintonville, WI	Mar. 15, 1973
(for all of the following dates)	Waseca, MN	Mar. 17, 1973
	Merrill, WI	Mar. 18, 1973
	Northfield, MN	Mar. 19, 1973
	Tomah, WI	Mar. 20, 1973
	Forest, IA	Mar. 22, 1973
	Clarenda, IA	Mar. 24, 1973
	Brookfield, MO	Mar. 25, 1973
	Fairfield, IA	Mar. 26, 1973
	Monticello, IA	Mar. 27, 1973
	Redwood Falls, MN	Mar. 29, 1973
	Willmar, MN	Mar. 30, 1973
	Bottineau, ND	Apr. 1, 1973
	Thief River Falls, MN	Apr. 2, 1973
	Detroit Lakes, MN	Apr. 3, 1973
	Brainerd, MN	Apr. 5, 1973
	Windham, MN	Apr. 6, 1973
	Fairmont, MN	Apr. 7, 1973
	Owatonna, MN	Apr. 8, 1973
	Richland Center, WI	Apr. 9, 1973
	Sparta, WI	Apr. 10, 1973

# PHYLLIS LAMHUT DANCE COMPANY (1969)

Artistic Director: Phyllis Lamhut

Booking Manager: Judy Scott  
205 West 95th Street  
New York, New York 10025  
(212) 749-4714 or 222-0953

Company Manager: Same as booking manager

## MINIMUM WEEKLY FEES: (with taped music)

East (including MI, IN, KY, TN, MS, and all states east, plus PR, VI)	\$ 6,800
West (including MT, WY, CO, NM, and all states west, plus AK, HI)	\$ 7,800
Mid-West (all other states)	\$ 7,300
GU, AS	\$11,000

For second week subtract \$500; for residences of three weeks or longer subtract \$1,000.

AVAILABILITY: Open

**TOURING PERSONNEL:** 10 dancers (minimum); lighting designer/stage manager; Artistic Director always tours with the company; Company Manager occasionally tours with the company.

**PERFORMING SPACES:** Gymnasium spaces are acceptable to the company. Thrust stages as well as arena stages are also possible depending upon the touring repertory. The company has in its repertory, a piece made for the outdoors; surface must be flat and the temperature not below 65 degrees.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** The company needs to have a large wooden floored space made available to them for at least 2½ hours/daily. Dance Studios or gymnasiums are suitable providing they are quiet.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: posters (8½x14); black and white glossy photos; and press stories.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Modern Dance Concert #1	Company	Theatre: proscenium, minimum opening 30x25; well equipped theatre; sound system — 2 speakers; (minimum) needed for all Company concerts.	
Modern Dance Concert #2	Company, plus augmented group of up to 25 Dancers	Gymnasium or Large Open Space (45x50); 8 lekos (750 watts); minimum of 1 follow-spot; sufficient power and cables to operate at various locations	Large scale works can only be done in the East, unless the company is in residence and has time to augment with students
Lecture Demonstrations	Artistic Director, featuring Company Members	Theatre or Open Space, not smaller than 25x20; general illumination; percussion instruments (bass drum, tambourine, small drum, gong, etc)	
Master Classes in Technique Improvisation Composition Pedagogy (principles of teaching)	Artistic Director, assisted by Company Members	Gymnasium or Studio; percussion instruments (bass drum, minimum)	50 students, maximum
Technical Seminars	Lighting Designer	Should be discussed with Lighting Designer, depending upon facilities available at location	

**COMPANY NARRATIVE:** The nucleus of the Phyllis Lamhut Dance Company consists of 10-12 dancers including Miss Lamhut. It was officially formed in 1969. The structure of the Company is characterized by flexibility. Its performing repertoire includes pieces having as many as 25 dancers to solos and duets. Various programs may be constructed to suit the location.

The Company's movement vocabulary is founded on the philosophies of the teachings of Alwin Nikolais. Miss Lamhut's creative approach emphasizes the humorous, but its range extends through the dramatic into the abstract. The musical accompaniment is on tape and is varied. Incorporated in some of the choreography are verbal articulation, sounds and singing on the part of the dancers.

#### HALF-WEEK RESIDENCY POSSIBILITIES

- Day ½ Afternoon: Master class in Dance Technique. Evening: Lecture Demonstration.
- Day 1 Two master classes in Dance Technique, plus one master class in Improvisation or Composition or Pedagogy (Principles of Teaching).
- Day 2 Morning: Master class in Improvisation. Afternoon through evening: Preparation and Performance.

#### FULL WEEK OR LONGER RESIDENCIES

The Phyllis Lamhut Dance Company can incorporate students into a number of pieces presently in the repertoire.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Extended Voices	Lamhut	Arranged Sound	1969-1970	Full Evening	10-11
Field of View	Lamhut	Werren	1971	Full Evening	19 dancers
Congeries	Lamhut	Edlun	1972	36 min.	10
Z Twiddle	Lamhut	Orff	1972-1973	11 min.	8
Scene Shift	Lamhut	Arranged Sound	1972-1973	19 min.	9
Dance Hole	Lamhut	Arranged Sound	1972-1973	8 min.	1
Terra Angelica	Lamhut	Gaburo	1973	9 min.	1
OTD (Off Track Dancing)	Lamhut	Edlun	1973	21 min.	18

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

The Phyllis Lamhut Dance Company performed in New York City during the 1972-73 season.

# BELLA LEWITZKY DANCE COMPANY (1968)

**Booking Manager:** Darlene Neel, Manager  
3594 Multiview Drive  
Hollywood, California 90068  
(213) 766-1058

**Artistic Director:** Bella Lewitzky

**Company Manager:** Same as booking manager

**MINIMUM WEEKLY FEES:** West of Mississippi including HI and AK — \$9,000/week  
East of Mississippi including GU, AS, PR, VI, and all states  
touched by the Mississippi — \$10,800/week  
Residencies longer than one week shall be reduced by \$900/week

**AVAILABILITY:** Open

**TOURING PERSONNEL:** 8 dancers, manager/lighting designer, technician, musician. The Artistic Director and Company Manager always tour with the company.

**PERFORMING SPACES:** Non-proscenium area would be possible if the following is provided: 3 pairs of legs for masking (wings for entrance and exits); adequate portable lighting boards and equipment available or rented; clean, resilient floor; back drop or cyc available and rigged; area cleared well in advance to allow for adequate set-up time; and crew (contact company manager for company Technical Requirement Sheet). The company will consider performing outside under the condition that concert performance weather protection and dressing space are provided. Again, contact company manager for Technical Requirement Sheet.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** 1½ hour daily company class (first morning activity, if possible); 3 hour daily company rehearsal. The class and rehearsal must be on a clean-resilient floor, approximately 30'x50'. If a second area, 30'x30', is available during the rehearsal period, it would be greatly appreciated. Company concert pianist (whenever possible) must rehearse 2 hours daily in a practice room, or wherever an adequate piano is housed.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: flyers (8½ x 11); design layout, black and white glossy press photos, color slides suitable for TV ads, press stories, biographical information, and repertoire description. Also available are posters (17 x 22; 200 free/each additional 100 at a cost of \$20).

## RESIDENCY ACTIVITIES OFFERED

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations / Notes
Concerts	Artistic Director & Entire Company	Proscenium stage; clean resilient floor, 35' x 25' minimum; lighting equipment per requirements	AIS concerts will be children matinees, all other concerts are adult; tuned grand piano
Lecture-Demonstration	Artistic Director plus 6-12 Dancers	Non-proscenium or proscenium; clean resilient floor; general lighting	3 hour preparation time; piano
Special Events	Artistic Director plus 6-12 Dancers	Exterior or non-proscenium area; separate arrangements for time and space needed	Choreographed for the special area
Workshops	Artistic Director plus experienced and skilled Company Members	30' x 40' studios with clean, resilient floors	Ratio of 25 to 1, any other ratio needs special arrangement; no split gym used as 2 studios; 4 teachers can teach simultaneously if there are 4 adjacent or nearby areas
Master Classes	Artistic Director plus experienced & skilled Company Members	30' x 40' studio with piano (in some cases); clean resilient floor	Ratio of 25 to 1, any other ratio needs special arrangement
Lectures and Seminars	Artistic Director plus flexible qualified Company Members	Flexible	
Artists-in-the-Schools	Artistic Director plus experienced and skilled Company Members	Same as the above dance activities; clean, resilient floor	



**COMPANY NARRATIVE:** The Bella Lewitzky Dance Company is a Modern Dance Company based on the West Coast. Ms. Lewitzky spent the major part of her professional career away from the main-stream influences of modern dance. Her choreography and style have developed on the West Coast. The company reflects this culture and climate. Ms. Lewitzky strives to equip the dancers with enough skill for freedom and enough company cohesiveness to permit individual expression. She adheres to the belief that Art is an on-going process - that historic knowledge make change possible and that the only constant is change.

Residencies of ½ week consist of 1 Lecture-Demonstration, 4 Master Classes and a Concert performance. In addition, residencies may be arranged with individual sponsor's needs, i.e. a Lecture-Demonstration and 2 Concerts. Master Classes may be selected from the following: Modern Dance, Modern Jazz, Ballet, Improvisation, Composition, Body Alignment, Repertoire, In-Service Teacher Training (Elementary-College), Music for Dance, Costume for Dance, Lighting for Dance, and Gymnastics for Dancers.

The company offers a different approach to residencies of two weeks or more. These longer periods permit more than a survey of materials and more than an encounter with the company members. It is Ms. Lewitzky's belief that an intensive focal point will deepen the experience significantly. With this in mind, the company offers four "Special Interest" programs: Choreographic Focus, Performance Focus, Theater Focus, and Teaching Focus.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Bella and Brindle	Lewitzky	Smith-Brindle	1973	7 min.	1
Ceremony for Three	Lewitzky	Rhodes	1972	18 min.	3
Clouds	Ririe			8 min.	5
Company and Rhodes (Scintilla)	Lewitzky	Rhodes	1972	8 min	9
Fred and Rorem	Strickler	Rorem	1969	4 min.	1
Game Plan	Lewitzky		1973	8-12 min.	8-12
Kinaesonata	Lewitzky	Ginastera	1970	18 min.	10
5 Landscapes	Louis	Walker	1963	20 min.	6-7
On the Brink of Time	Lewitzky	Subotnick	1969	10 min.	1
Orrenda (oneness)	Lewitzky	Rhodes	1969	16 min.	9
Pair of Fenalia	Rose	Bach	1972	3 min.	2
Pietas	Lewitzky	Rhodes	1971	18 min.	7
Pomander	Strickler	Maderna	1972	9 min.	6
Quintet	Goodman		1968	5 min.	5
Trio	Lewitzky	Dvorak	1967	12 min.	3

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Wolf Trap American University	Washington, D C	Jul. 1-Jul. 31, 1972
Eastern Michigan University	Ypsilanti, MI	Jul. 31-Aug. 18, 1972
Hawaii State Foundation on Culture and the Arts	HI (4 islands)	Sep. 13-Oct. 6, 1972
New York City Center	New York, NY	Oct. 12-14, 1972
Roslyn Public School District	Roslyn, NY	Oct. 16-27, 1972
University of Wyoming	Laramie, WY	Nov. 1-3, 1972
Waterloo Public School District	Waterloo, IA	Jan. 17-Feb. 2, 1973
Nevada Council on the Arts	Reno, NV	Feb. 5-23, 1973
	Las Vegas, NV	
Dance Concert Society	St. Louis, MO	Mar. 8-10, 1973
Rio Grande Valley Ballet Foundation	McAllen, TX	Mar. 15-17, 1973
Texas Women's University	Denton, TX	Mar. 22-24, 1973
Rhode Island Council on the Arts	Providence, RI	Mar. 26-31, 1973
Marion School District	Marion, MA	Apr. 2-13, 1973
Williamstown Integrated Arts	Williamstown, MA	Apr. 23-May 18, 1973

# JOSE LIMON DANCE COMPANY (1946)

Artistic Director: Ruth Currier

Booking Manager: Mary Jane Ingram  
 Judith V. Hankins  
 HI Enterprises, Inc.  
 #1307, 200 West 57th Street  
 New York, New York 10019  
 (212) 247-4230

Company Manager: same as booking manager

MINIMUM WEEKLY FEES: Continental United States:	First Week	—	\$13,000
	Second Week	—	\$11,000
	Third Week	—	\$ 9,000
	Total for Four Week Residency	—	\$36,000
	PR, VI	—	\$13,000
	HI, AK, GU, AS	—	\$15,000

AVAILABILITY: Open

**TOURING PERSONNEL:** 16 dancers; production manager; electrician; wardrobe person; A representative from HI Enterprises, Inc. tours with the company on residencies of four weeks or longer; Artistic Director always tours with the company.

**PERFORMING SPACES:** Company needs a full size stage area, not less than 35 x 27 with full lighting system and fly system unless program is adapted to works not requiring fly space; a full sound system is needed with house and stage speakers; any other facilities are open to discussion with management and certain adaptations can be made; company will consider performing outside under the same conditions as above without the fly space.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** 1½ hours/daily for company class in a dance studio (time of day is flexible); On performance days, the technical personnel need to enter the theatre at 9 am with the light plot prehung; company will take the stage for rehearsal for the evening's performance no later than 3 pm, based on an 8 pm curtain with a dinner break.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: posters (17 x 24); black and white glossy photos; press stories; special notes with history on each of the dances; Also, the company is available for all press interviews necessary and workable within the residency schedule; the company welcomes press representatives to all of its residency activities.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Full Performance	16 Company Dancers	Full Stage/All Equipment	
Dance Demonstration	Artistic Director/ 16 Company Dancers	Full Stage*	
Mini Dance/Demo	16 Company Dancers	Full Stage*	Company is divided into 3 groups
Choreographic Critique	Artistic Director	Dance studio with dance floor	
Repertory Class	Company Dancers	Same as above	Advanced students As many as 4 can be scheduled at one time
Limon "Style" Class	Company Dancers	Same as above	
Modern Dance Movement Class	Company Dancers	Dance studio or gym	

\*The stage facilities are more flexible for these activities and should be discussed with the management.

**COMPANY NARRATIVE:** Under the Artistic Direction of Ruth Currier, a featured dancer with the original Jose Limon Dance Company from 1949 – 1963, a concert by The Jose Limon Dance Company can encompass the choreographic repertory of the late Jose Limon. Expressing Mr. Limon's Mexican heritage and his desire to "compose works that are involved with man's basic tragedy and the grandeur of his spirit" dances such as "The Moor's Pavane", "The Emperor Jones", "The Unsung", "Choreographic Offering", "Dances for Isadora", "Orfeo", and "Carlota" are among the thirteen dances currently in the active repertory. The company is made up of sixteen dancers with all but three having training with Mr. Limon either as members of the company or as students at The Juilliard School.

The Limon dancers seek residencies involving the community. They welcome opportunities to work with young audiences. While on tour their teaching covers all levels of modern dance and the Limon style as well as repertory classes for the more advanced students.

Having just returned from the Soviet Union, under the sponsorship of the United States Department of State, their fifth sponsored tour, the Limon dancers have a wide view of touring dance around the world. The Limon company is also interested in doing further performances and residencies with Symphony Orchestras throughout the country.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Choreographic Offering	Limon	Bach	1963	25 min.	16
Orfeo	Limon	Beethoven	1972	23 min.	5
Carlota	Limon	Silence	1972	33 min.	10
The Unsung	Limon	Silence	1970	27 min.	8 men
Dances for Isadora	Limon	Chopin	1971	29 min.	4 women
The Emperor Jones	Limon	Villa-Lobos	1956	26 min.	8 men
There is a Time	Limon	Dello Joio	1956	41 min.	16
The Winged	Limon	Johnson	1969	52 min.	16
The Moor's Pavane	Limon	Purcell Sadoff	1949	23 min.	4
Concerto Grosso in D Minor	Limon	Vivaldi	1945	18 min.	3
The Exiles	Limon	Schoenberg	1950	17 min.	2
La Malinche	Limon	Lloyd	1947	19 min.	3
The Missa Brevis*	Limon	Kodaly	1958	33 min.	16 plus
Brandenberg Concerto	Humphrey/Currier	Bach	1959	35 min.	16
Homenaje a Federico Garcia Lorca	Sokolow	Revueltes	1974	25 min.	15

\*"The Missa Brevis" is performed only on extended residencies where local dancers can perform with the company.

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Wyandack Center for Performing Arts	Wyandack, NY	Jul. 6, 1972
Connecticut College American Dance Festival	New London, CT	Jul. 7-9, 1972
Music League	Utica, NY	Jul. 18, 1972
Adirondack/Champlain Festival	Lake Champlain, NY	Aug. 10-12, 1972
Lafayette College	Easton, PA	Oct. 12-13, 1972
Illinois State Council	Chicago, IL	Nov. 11 - Dec. 1, 1972
Hawaii State Council	Honolulu, HI	Dec. 2-8, 1972
University of Akron	Akron, OH	Jan. 11-13, 1973
Orange Coast College	Costa Mesa, CA	Jan. 18-20, 1973
University of California, Los Angeles	Los Angeles, CA	Jan. 25-27, 1973
Fresno Music Guild	Fresno, CA	Feb. 1, 2, 5, 1973
China Lake Civic	China Lake, CA	Feb. 12, 1973
United States Department of State	Washington, DC	Feb. 24 – Mar. 22, 1973
Theatre de la Ville	Paris, France	Apr. 2–28, 1973

# MURRAY LOUIS DANCE COMPANY (1953)

**Artistic Director:** Murray Louis

**Booking Manager:** Peter Obletz  
344 West 36th Street  
New York, New York 10018  
(212) 279-1697/1698

**Company Manager:** Same as booking manager

**MINIMUM WEEKLY FEES:** Continental United States \$10,000  
HI, PR, VI, AK, GU, AS \$10,000 + round trip transportation from East or West Coast "Gateway" city. See Company management for details.

There is a reduction of \$500 per week from the above fees for the second and subsequent week of residencies longer than two weeks.

**AVAILABILITY:** Open

**TOURING PERSONNEL:** 7 dancers (includes Artistic Director); technical director; assistant technical director. Artistic Director always tours with the company. Company Manager never tours with the company.

**PERFORMING SPACES:** For Performances: Company will discuss alternatives to proscenium-type stage. Lecture-Demonstrations: Any type stage or gymnasium acceptable. Consult Company management for details concerning performing outside. In general, established outdoor theatres are acceptable. Outdoor, non-theatre locations are not.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** No rehearsal space or time (with the exception of the technical rehearsal which precedes the performance) is needed. Special space for company class is only required in longer term residencies where no Master Class or Performance is scheduled on a daily basis.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** Posters (14x23) 200 free, extras cost \$20/hundred; flyers (7x11) 3,000 free, extras cost \$20/thousand; black and white glossy press photos; color slides suitable for TV ads; film clips suitable for TV ads; films "Dance as an Art Form" series of 5 films: BODY, SHAPE, MOTION, SPACE and TIME available through Company management. Terms depend on conditions. Films 16mm, color/sound, 30 minutes each.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performance	Entire Company	Fully equipped theatre, min. 30x30 stage; crew of six; considerable lighting equip. to be supplied by sponsor.	No other activity on day of perf. Use of theatre required day prior to perf. for set up.
Lecture-Demonstration	Entire Company	Theatre, gym or space—min. 25x20; PA system; general strong illumination; crew member	Use of area required 1½ hours prior to L/D; generally not to be scheduled before 11AM; sponsor supplies variety of percussion instruments.
Master Class	Artistic Director and/or Company Member	Area with suitable floor surface and room to accommodate participants	Limited to 50 participants; prefer age and proficiency segregation; sponsor supplies drum and beaters.

**COMPANY NARRATIVE:** Murray Louis, dancer, choreographer and teacher, has appeared internationally, employing the creative and technical range of his art as well as the perception and wit he endeavors to bring to his work. Louis and his Company of six dancers have carried his repertory to Europe, Africa, Asia and Latin America under the sponsorship of the U.S. Department of State, and continue to perform throughout the United States for educational, civic and commercial sponsors.

Louis is the recipient of three commissions from the National Endowment for the Arts and two Guggenheim Fellowships.

While teaching and lecture-demonstrations have been a major part of the Louis Company residencies, considerable emphasis is placed on performance. Local sponsors are asked to insure that conditions will enable the Company to be presented in the best fashion possible. To this end the Company carries two full-time technicians and extensive equipment which is supplemented by equipment and technical staff provided by the sponsor.

Residency schedules are determined jointly by the local sponsor and the company. Every attempt is made to develop an integrated program that will prove valuable to the participants and to the community at large.



# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of
					Dancers
Calligraph for Martyrs	Louis	Nikolais	1961	25 min.	4
Chimera	Louis	Nikolais	1966	25 min.	1
Go -6	Louis	Nikolais	1967	20 min.	6
Proximities	Louis	Brahms	1969	20 min.	6
Personnae	Louis	Free Life	1971	20 min.	7
Continuum	Louis	Communications	1971	20 min.	7
		Corky Siegel			
		Blues Band and Nikolais			
Hoopla	Louis	Lisbon State Police Band	1972	40 min.	7
Index	Louis	Oregon Ensemble	1973	40 min.	7
New Work	Louis		1974		7

NOTE: Programs for performances may be drawn from the works listed above. Company reserves absolute right to determine programs.

# PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Carthage Festival	Hammamet, Tunisia	Jul. 3-5, 1972
Carthage Festival	Carthage, Tunisia	Jul. 6-9, 1972
Connecticut College American Dance Festival	New London, CT	Jul. 21-23, 1972
Winston-Salem Civic Ballet	Winston-Salem, NC	Oct. 1-7, 1972
Belmont Street Community School	Worcester, MA	Oct. 23 — Nov. 4, 1972
Ohio University Memorial Auditorium	Athens, OH	Nov. 6-8, 1972
Institute Nacional Bellas Artes (Ballet Folklorico)	Mexico City, Mexico	Nov. 30 — Dec. 7, 1972
University of Connecticut	Storrs, CT	Jan. 18-20, 1973
Dance Concert Society	St. Louis, MO	Jan 25-27, 1973
Univ. of North Carolina at Greensboro	Greensboro, NC	Jan. 29-31, 1973
Duke University, Student Performing Arts	Durham, NC	Feb. 1-3, 1973
University of Maine	Orono, ME	Mar. 1-3, 1973
Dartmouth College	Hanover, NH	Mar. 5-7, 1973
Minneapolis Public Schools, College of St. Catharine	Minneapolis/St. Paul, MN	Mar. 12-17, 1973
Walnut Street Theatre	Philadelphia, PA	Mar. 19-25, 1973
Washington Performing Arts Society	Washington, DC	Mar. 26-28, 1973
University of Bridgeport, Carlson Festival of the Arts	Bridgeport, CT	Mar. 31, 1973
U.C.L.A. Committee on Fine Arts Productions	Los Angeles, CA	Apr. 5-11, 1973
Arts Council of Tulsa	Tulsa, OK	Apr. 12-14, 1973
Oklahoma City Ballet Society	Oklahoma City, OK	Apr. 16-18, 1973
Oklahoma State University, Student Activities	Stillwater, OK	Apr. 23-25, 1973
St. Olaf College Artists Series	Northfield, MN	Apr. 26-28, 1973
Denver Public Schools	Denver, CO	May 30-Jun. 5, 1973



# MARGALIT Dance Theatre Company (1971)

Artistic Director: Margalit Oved

Booking Manager: Melvin A. Marshall  
Marshall Productions  
1880 Century Park East #300  
Los Angeles, California 90067  
(213) 553-6600

Company Manager: same as booking manager

MINIMUM WEEKLY FEES: Continental U.S.A.  
HI, AK, GU, AS, PR, VI

\$ 9,000  
\$ 10,500

There is a \$500 per week reduction in fee for residencies of two or more weeks.

AVAILABILITY: Open

**TOURING PERSONNEL:** 4 dancers (including artistic director); lighting designer/stage manager; wardrobe mistress (occasionally); assistant stage manager; Artistic Director always tours with the company; Company Manager occasionally tours with the company.

**PERFORMING SPACES:** Thrust stage is acceptable alternative; company can perform in gymnasiums and studios only if equivalent facilities to a stage area are available; company will consider performing outside if equivalent facilities to a stage are available.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Company needs a large studio space for classes and rehearsals, 3 hours/daily.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** Posters (\$20/100); flyers (\$20/1000); color slides suitable for TV ads (\$3.50/slide); films (can be rented from UCLA Film Library-\$8); no charge for black and white glossy photos or press stories. Sponsor must pay for shipping costs of all materials.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performance	Artistic Director/Company	Contact Company Manager for technical requirements sheet.	These activities can relate to dancers and/or drama and/or music majors, children, teachers, school administrators, children and parents, children and teachers, churches and temples.
Lecture-Demonstration	Same as above	Can accommodate all situations.	
Contemporary Dance Technique	Same as above	Same as above	
Rhythm, use of percussion	Same as above	Same as above	
Ethnic Dance Class	Same as above	Same as above	
Integration of Movement, Voice, Drama	Same as above	Same as above	
Improvisation	Same as above	Same as above	
Children's Class in elements rhythm, dance and drama	Same as above	Same as above	
Children's Performance	Same as above	Contact Company Manager for technical requirements sheet.	
Choreography Class	Same as above	Can accommodate all situations	
Liturgical Choreography	Same as above	Same as above	To relate to the needs of the community.
Music Class	Same as above	Same as above	
Drama Class	Same as above	Same as above	
Informal Presentation	Same as above	Same as above	

**COMPANY NARRATIVE:** The company performance is based on the work of Margalit Oved. The artistic concept is an integration of dance, theatre, music, and mime into a singular expression. Margalit's artistic approach is a contemporary personalized style which can be classified as dance drama. Her involvement in any of her productions is extensive. She has composed and performed the music on a many layered tape. The accent is on rhythm with utilization of various percussion arrangements and other instruments. In addition to composing, Margalit has choreographed all the works for the company as well as for other modern dance companies. She has recorded for Folkways Records and has appeared in films. The performances involve the elements of dance interspersed with the dramatic, flavored by rhythmical undertones. The residency offers classes in all aspects of this artistic approach.

The Company's repertoire is as follows:

"Yemenite Wedding" The representation of the highest qualities of human relationship.

"Dybbuk" Filled with mysterious cabalistic and symbolic devices relating to the legendary story of possession of an evil spirit.

"In the Beginning" The first man and woman discover themselves, each other, and the cycle of life and death.

"The Birth of a Drum" Rhythm and song.

"Through the Gate of Aden" Use of poetic dialogue interspersed with song and percussion to convey the spiritual qualities of a culture.

Other Repertoire: "Landscape". "Kingdom of Spirit". "The Zar", "The Prophetess", "In Memory of Jeannie Irwin",

"Symphony of Tin Cans", "The Mourners."

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
The Prophtess	Oved	Oved	1968	45 min.	4
In Memory of Jeannie Irwin, A Dancer	Oved	Safari	1969	10 min.	1
The Yemenite Wedding	Oved	Oved	1971	30 min.	2
The Kingdom of Spirit	Oved	Oved	1971	20 min.	2
The Dybbuk	Oved	Oved	1971	20 min.	1 or 4
The Birth of A Drum	Oved	Oved	1972	10 min.	1
Landscape	Oved	Oved	1972	25 min.	4
In the Beginning	Oved	Oved	1973	20 min.	2
The Zar	Oved	Oved	1973	25 min.	4
The Mourners	Oved	Music from Handel's Messiah	1973 1973	10 min.	2
Symphony of Tin Cans	Oved	Oved	1973	40 min.	4
Through the Gate of Aden	Oved	Oved	1973	20 min.	1

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Stanford University	Stanford, CA	Nov. 9, 1972
Monterey Peninsula College	Monterey, CA	Nov. 10, 1972
Oakland Dance Association	Oakland, CA	Nov. 12, 1972
Orange Coast College	Costa Mesa, CA	Mar. 19, 1973
El Camino College	Torrance, CA	Mar. 23, 1973
U. C. San Diego	La Jolla, CA	Apr. 7, 1973
Pierce College	Woodland Hills, CA	Apr. 30, 1973
Walnut Street Theatre	Philadelphia, PA	Mar. 19-25, 1973
Washington Performing Arts Society	Washington, DC	Mar. 26-28, 1973
University of Bridgeport, Carlson Festival of the Arts	Bridgeport, CT	Mar. 31, 1973
U.C.L.A. Committee on Fine Arts Productions	Los Angeles, CA	Apr. 5-11, 1973
Arts Council of Tulsa	Tulsa, OK	Apr. 12-14, 1973
Oklahoma City Ballet Society	Oklahoma City, OK	Apr. 16-18, 1973
Oklahoma State University, Student Activities	Stillwater, OK	Apr. 23-25, 1973
St. Olaf College Artists Series	Northfield, MN	Apr. 26-28, 1973
Denver Public Schools	Denver, CO	May 30-Jun. 5, 1973

# MATTEO AND THE INDO-AMERICAN DANCE COMPANY (1967)

Artistic Director: Matteo

Booking Manager: Robert Armstrong  
17 West 71st Street  
New York, New York 10023  
(212) TR 7-9565

Company Manager: Carola Goya  
17 West 71st Street  
New York, New York 10023  
(212) TR 7-9565

**MINIMUM WEEKLY FEES:** East — \$7,000 Midwest — \$7,500 West — \$8,000  
‘East’ includes MI, IN, KY, TN, MS, and all states east.  
‘West’ includes MT, WY, CO, NM, and all states west.  
‘Midwest’ includes all other states.  
AK, HI, GU, AS — \$9,000  
PR, VI — \$7,500

**AVAILABILITY:** Open

**TOURING PERSONNEL:** 6 dancers, stage manager. The Artistic Director and Company Manager always tour with the company.

**PERFORMING SPACES:** Program can, if necessary, be adapted to gymnasium, studios or arena stages. The company will consider performing outside under the following minimum conditions: Platform or stage minimum 18'x20', visible to audience; assurance of adequate rehearsal time; assurance of larger audience; favorable weather conditions.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** In addition to a 4-hour technical rehearsal for concert performance, a 1-hour warm-up immediately preceding performance or lecture-demonstration (usually on stage).

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: 10 black and white glossy press photos; 5 color slides suitable for TV ads; press stories (a representative selection); reviews; articles; company brochures.

Principals and staff are available for radio, television and newspaper interviews upon arrival, or in advance by telephone.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	Entire Company	Proscenium stage required	
Lecture-Demonstration	Entire Company	Proscenium stage required	
Master Classes	Matteo and Company Members	Usually in gymnasium	40 students
Workshops	Artistic Director	Usually in gymnasium	40 students
Symposia (by special arrangement)			

For all of these activities, the sponsor is to provide the needed technical equipment.

**COMPANY NARRATIVE:** This Company, of 6-9 dancers, specializes in classical dances of India, regional and ethnic dances of other countries. It has concertized throughout the U.S. and has 6 educational films to its credit. Forthcoming is a 6-week tour of India. The program is of inter-departmental interest, including the Humanities, Sociology, Anthropology, Foreign Affairs, etc. It is adaptable to different age levels, ranging from Primary through College.

Concerts — programs can be arranged from dances of the following countries: India, Spain, Japan, China, Polynesia, Latin America, Java, Israel, Africa, Arabia. Matteo is artistic director, leading dancer and narrator. Costumes are authentic and music is by native musicians, recorded in country of origin.

Lecture Demonstrations — “Mini-Concerts”, usually one hour, with a variety of ethnic costumes and makeup. Illustrations of the dances and Matteo’s method of teaching their respective techniques are presented. He delineates their origins, meanings, social significance, costumes, music and folklore — their similarities and differences.

Master Classes — Matteo and Company introduce basic techniques of various ethnic dance forms as an “Ethnic Movement Experience.” In these sessions, he acquaints the students with the historical, social and religious mores which produced these forms.

Symposia — Interdepartmental discussions on topics of corollary interest, conducted by Matteo.

**ACTIVE TOURING REPERTORY:** Presentations are composed of dances of many countries — traditional and choreographed.

Title	Country	Length	Number of Dancers
Fanga	Africa	3½ min.	1
Hoop Dance	American Indian	3½ min.	1
Prayer	American Indian	3 min.	1
Chethat-al-Selah	Arabia	3 min.	1
Yein Pwe	Burma	3 min.	1
Kandyan Vannamas	Ceylon	4½ min.	1
Ts'ing P'ing T'iao	China	6 min.	9
Cigany Tanc Szatmar	Hungary	3½ min.	3
Hansa Sarovaram (Swan Lake)	India	18 min.	9
Bharata Natya Vrinda	India	14 min.	9
Bhuddhodya	India	15 min.	9
Durbar	India	18 min.	9
Natanam Adinar	India	5 min.	1
Krishna Leela and others	India	7 min.	7
Kerry Reel	Ireland	3½ min.	3
Haydahlah Bukharian	Israel	3½ min.	3
Suite of Dances	Japan	12 min.	5
Djoged Alus	Java	11 min.	7
Suite of Dances	Latin America	12 min.	7
Fiesta Mexicana	Mexico	7 min.	5
Polynesian Suite	Polynesia	8½ min.	7
Sword Dance	Scotland	3 min.	1
Castanuelas	Spain	6 min.	1
Dances of Spain	Spain	9 min.	9
Ramakian	Thailand	3½ min.	1
Creole Suite	West Indies	6 min.	5

A descriptive brochure is available upon request through the company manager.

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Jacob's Pillow Dance Festival	Lee, MA	Jul. 4-8, 1972
Eisenhower Park	Hempstead, NY	Jul. 9, 1972
Munson-Williams-Proctor Institute	Utica, NY	Jul. 18, 1972
Leisure Village	Lakewood, NJ	Oct. 19, 1972
State University	Cortland, NY	Oct. 27-29, 1972
Masters School	Dobbs Ferry, NY	Nov. 2, 1972
North Shore Community Arts	Great Neck, NY	Nov. 25, 1972
Association of Indians in America	Somerset, NJ	Jan. 13, 1973
Russell Sage College	Troy, NY	Mar. 12-13, 1973
Washington State Cultural Program	Seattle, WA	Apr. 16-18, 1973
State University of New York at Purchase	Purchase, NY	May 8, 1973
Association of American Dance Companies' Conference Concert	Philadelphia, PA	Jun. 9, 1973
Aberdeen Arts Council, Dakota Ballet Association	Aberdeen, SD	Jun. 11-15, 1973



# MINNESOTA DANCE THEATRE (1961)

Artistic Director: Loyce Houlton

Booking Manager: Anna Taylor  
Minnesota Dance Theatre & School  
107 Southeast 4th Street  
Minneapolis, Minnesota 55414  
Office: (612) 335-7808  
Home: (612) 222-4365

Company Manager: same as booking manager

## MINIMUM WEEKLY FEES:

	Chamber Company (14 dancers, 5 staff)	Full Company (25 dancers, 5 staff)
MN, WI, IA, ND, SD	\$ 8,800	\$13,800
MT, WY, NB, KS, MO, IL, IN, MI	\$ 9,800	\$14,800
AK, HI, PR, VI	\$15,800	
GU, AS	\$24,800	
Rest of the USA	\$11,800	

**AVAILABILITY:** Available except for the month of Dec., 1974

**TOURING PERSONNEL:** 14 dancers (Chamber Company) or 25 dancers (Full Company); lighting technician; costume designer; technical director; executive director. The Artistic Director always tours with the company; the Company Manager and Director of Public Relations occasionally tour with the company.

**PERFORMING SPACES:** For a concert, proscenium only, unless by special arrangement; company will consider performing outside if surface is wood or linoleum and at least 750 sq. ft., if daylight or adequate stage lighting is provided, if the temperature is between 60 and 85 degrees F., and if there are dressing rooms nearby.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Daily company class on-stage or in Lecture-Demonstration area or any warm, clean room with wood or linoleum floor, 1,000 sq. ft.; mirrors, barres, and piano desirable; company will rehearse 3 hours on the afternoon of concert day on the stage.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** The following are offered at no charge to the sponsor if their quantity requests are reasonable: posters; black and white glossy photos; color slides are suitable for TV ads; film clips suitable for TV ads; prepared radio advertisements (15, 30, 60 seconds).

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	Artistic Director/ Company	Proscenium stage (exceptions on special consultation); wings; drop masking; area of 1500 sq. ft.; dressing rooms for 14; electrical — 20 lekos or equivalent, plus 150 amps/220 volt AC on stage; crew of 3 from load-in to load-out; 8 hours set-up time on day preceding concert	No sunlight; air conditioner adjusted warm; wood or linoleum suspended floor (air space 1 5/8")
Children's Concert	Artistic Director/Company	Same as above	Same as above
*Lecture Demonstration	Artistic Director	Same as above or informal setting (gym)	½ hour in space before activity
*Lecture Demonstration a. music	Artistic Director/Musical Director	Piano if available	
b. history-dance	Artistic Director/Musical Director	Piano if available	
c. costume	Costume Designer	Classroom/stage	
d. lighting	Lighting Technician	Classroom/stage	
*Class (any level)-(master class, ballet class, Afro)	Artistic Director/Company members	Dance studio/gym; avoid using stage	Adequate floor space
Live Music Collaboration	Artistic Director		Early planning

\*More than one of these activities may be scheduled simultaneously in different locations.

**COMPANY NARRATIVE:** The Minnesota Dance Theatre is a youthful company, native to the Midwest, and recently named one of the five major regional ballet companies by the National Association for Regional Ballet for the second consecutive year, 1973-74. Its repertoire of more than forty dances includes choreography by Artistic Director, Loyce Houlton, and contemporary and classical works by Ashton, Bewley, Coralli, Dollar, Fokine, Lichine, Loring, Petipa, Tetley, Tudor, Uthoff, and others. Performing styles range from tap, jazz and ethnic, to classical ballet, and contemporary techniques.

# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Nutcracker Fantasy	Houlton	Tchaikowsky	1969	90 min.	85
Brandenburg Concerto # 1	Houlton	Bach	1967	10 min.	16
Audition	Houlton	Dorati	1967	13½ min.	3
The Killing of Susie Cream-cheese	Houlton	Mothers of Invention & Noah's Ark	1967	30 min.	21
November Steps	Houlton	Takemitsu	1969	12 min.	4
Chronicles	Houlton	Bartok	1969	30 min.	16
Troth	Houlton	Brown	1969	7½ min.	2
Earthsong	Houlton	Copland	1969	17 min.	8
Raymonda	Petipa	Glazounov	1969	31 min.	26
Tenderplay	Uthoff	Sibelius	1969	23 min.	12
La Fille Mal Gardee	Nault	Hertel	1969	55 min.	19
Tactus	Houlton	Stravinsky	1970	13 min.	4
La Rencontre	Lichine	Sanguet	1970	20½ min.	5
Dinner Divertissements	Houlton	Tommassini, Scarlatti	1970	17 min.	16
Insects and Lovers	Houlton	Bloch	1970	19 min.	17
Imprecis	Houlton	Ibert	1970	18 min.	15
Twisted Tree	Houlton	Tippett	1970	25 min.	12
Graduation Ball	Lichine	Strauss, Dorati	1970	38 min.	33
Present Laughter	Houlton	Roussell	1970	8½ min.	5
Serenata Danzante	Uthoff	Dvorak	1970	4 min.	2
Caprice	Houlton	Schubert	1970	7 min.	6
293.6	Houlton	Webern	1970	15 min.	6
Bold & Brassy	Houlton	Bach	1970	14 min.	17
Terminal Point	Houlton	Cage	1970	30 min.	17
Paquita	Petipa	Minkus	1970	8 min.	3
Swan Lake (excerpt)	Petipa	Tchaikowsky	1970	8 min.	3
Wingborne	Houlton	Dvorak	1971	5 min.	2
Bone Lonely	Houlton	Barry	1971	9 min.	2
Le Combat	Dollar	DeBanfield	1971	20 min.	5
Les Sylphides	Fokine	Chopin	1971	22 min.	5
Mythical Hunters	Tetley	Partos	1971	23 min.	12
Slaughter on Tenth Avenue	Houlton	Rogers	1971	9 min.	16
Les Patineurs	Ashton	Meyerbeer	1971	22 min.	15
Facade	Ashton	Walton	1971	17 min.	20
Rag Shapes	Houlton	Penderecki, Mayuzumi	1972	16½ min.	10
Caprichos	Ross	Bartok	1972	16-25 sec.	12
Collage	Houlton	Martin	1972	19 min.	17
Billy the Kid	Loring	Copland	1972	34 min.	25
Revolutions '60	Houlton	Kraft	1972	35½ min.	19
PiR2	Bewley	Varese	1972	8 min.	3
Sleeping Beauty Act II	Petipa	Tchaikowsky	1972	35½ min.	34
Peasant Pas de Deux (from Giselle)	Coralli/Perrot	Adam	1973	7½ min.	2
Liebeslieder Waltzes	Houlton	Brahms	1973	16 min.	15
Ancient Air	Houlton	Crumb	1973	26 min.	16
Requiem	Houlton	Stravinsky	1973	17 min.	16
Cinders	Houlton	Mothers of Invention, Joplin, Bencriscutto	1973	14 min.	20
Apotheosis	Houlton	Huse	1973	27 min.	19
Don Quixote	Petipa	Minkus	1973	9 min.	2
La Malinche	Limon	Lloyd	1973	13½ min.	3
Minkus Mix	Petipa	Minkus	1973	17 min.	5

## PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Des Moines Civic Ballet	Des Moines, IA	Nov. 25, 1972
Grand Rapids Performing Arts Council	Grand Rapids, MN	Jan. 28, 1973
University of North Dakota	Grand Forks, ND	Mar. 13, 1973
University of Minnesota	Morris, MN	Apr. 5, 1973
University of Wisconsin	Plattsville, WI	Apr. 11, 1973
Urban Land Institute	Washington, DC	May 15, 1973

# MEREDITH MONK/THE HOUSE (1969)

Artistic Director: Meredith Monk

Booking Manager: Catherine Farinon Smith  
33 Wooster Street  
New York, New York 10013  
(212) 691-5434

Company Manager: Same as booking manager

MINIMUM WEEKLY FEES: \$8,000

AVAILABILITY: Open

**TOURING PERSONNEL:** 12 dancers (including Artistic Director); technical director/stage manager; road manager (when available); Artistic Director always tours with the company; Company Manager never tours with the company.

**PERFORMANCE SPACES:** The House has performed to advantage in numerous unusual performing spaces including museums, chapels, parking lots, etc. We prefer this type of performing area. We will perform in gymnasiums although it does not show our work fully. We prefer to talk and work with sponsors to find a mutually advantageous space that may not have been thought of as suitable for performing. Many of our pieces have been designed to be performed outside; conditions vary according to time of year and place being performed.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Performance space should be available to the company for the entire day of performance. In residencies of longer than a week, performance space should be available at all times when company is not engaged in other activities. Company also needs rehearsal space for a minimum of 5 hours/daily (day or night) in a half week residency.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** 15 posters (18x30) cost \$15; 50 flyers (8x10) cost \$10; 10 black and white glossy photos cost \$10; no charge for reviews (10).

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Full Evening Performance	Group	Non-proscenium, adaptable space (chapels, courtyards, museums).	
Solo Music Performance	Artistic Director	Can be performed any where; piano sometimes needed.	
2-Day Performance	Group	Piece is in three parts done over a period of two days: Parts I and II can be done in the same space (non-proscenium), Part III is in a parking lot, field, or large lot.	Can only be done in a 1½ or 2 week residency
Solo Performance	Artistic Director	Requires non-proscenium space	
Workshops	Artistic Director/ Company	Any large space with good floor and warmth	Maximum 50 participants
Seminar	Artistic Director/ Company		

Meredith Monk has been concentrating for the past few years on the voice as an expressive medium. Thus, the vocal work in the peices is an important element. The movement work is simple and direct combining abstract movement, gesture (mime) and posture. The quality of the work is primitive and futuristic simultaneously, mythic, personal, and environmental. The time factor or pace is often slow so that each image can be savored in its existence.

**SAMPLE RESIDENCIES:**

½ week:	1 full evening performance; 1 optional solo vocal concert 1 workshop.
1 week:	flexible as to sponsor's needs and desires; can be full week of workshops, or ½ week of workshops and per- formances, or any reasonable combination to make a full program.

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Education of the Girl-Child	Monk	Monk	1973	2½ hrs.	12 plus students
Paris/Bernallio	Monk/Chong	Monk	1973	2½ hrs.	12
Vessel (1½ or 2 week residency)	Monk	Monk	1972	4 hrs.	Company plus 75 students
Paris	Monk/Chong	Monk	1973	1 hr.	3
Education of the Girl-Child (solo)	Monk	Monk	1972	45 min.	1
Our Lady of Late (solo vocal)	Monk	Monk	1971	1 hr.	1
Raw Recital (solo vocal)	Monk	Monk	1970	1 hr.	1

Sponsoring Organization	Location (City, State)	Dates
SUNY at Plattsburgh	Plattsburgh, NY	Dec. 18-21, 1972
Hampshire College	Amherst, MA	Nov. 13-15, 1972
Carlton College	Northfield, MN	Feb. 15-17, 1973
University of Detroit	Detroit, MI	Feb. 18-21, 1973
Ohio University	Athens, OH	Feb. 22-24, 1973
Antioch College	Yellowsprings, OH	Feb. 25-28, 1973



# MULTIGRAVITATIONAL EXPERIMENT GROUP (1971)

Artistic Director: Stephanie Evanitsky  
Assistant Artistic Director: Robert Fiala

Booking Manager: Larry Lynn  
Space for Innovative Development, Inc.  
344 West 36th Street  
New York, New York 10018  
(212) 947-4671

Company Manager: Robert Fiala  
433 DeKalb Avenue  
Brooklyn, New York 11205  
(212) 622-6257

**MINIMUM WEEKLY FEES:** East of the Mississippi, including LA and MN: \$5,000  
West of the Mississippi: \$6,900  
AK, HI, GU, AS, PR, VI: \$9,150

**AVAILABILITY:** Open

**TOURING PERSONNEL:** 6 dancers; lighting designer/technician; stage manager/sound technician. The Artistic Director always tours with the company. The Company Manager occasionally tours with the company.

**PERFORMING SPACES:** The scaffold that the Multigravitational Experiment Group uses for performances and lecture-demonstrations is 27' wide (left to right), 7' deep (back to front), and 18' high (top to bottom). Any proscenium stages that can accommodate those dimensions are acceptable as well as non-proscenium performing spaces, theatres-in-the-round, and outdoor areas (weather permitting and with acceptable visual perspectives.)

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** 10 hours in the theatre will be needed for the crew to set up on the day prior to the performance, and 6½ hours on the day of the performance for the set-up of technical equipment and testing of scaffolding.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: 2000 flyers; 10 black and white glossy press photos; 20 color slides suitable for TV ads; 5 film clips suitable for TV ads; 3 films, "Aerodance" 10 min., "Aerodance Rituals" (black and white) 15 min., and "Colorized Aerodance Rituals", 9 min. (film clips and films must be returned to the company); 4-6 press stories. Also available are posters (13x18) \$20/100 over 150.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performances	Company	Minimum: ceiling 18'/width 27'; well heated, lighted, clean, in good order, clear of equipment, floor unsplintered wood or suitably covered	Preparation time for set-up 10 hrs on day prior to 1st perf; 6½ hr. tech. rehearsal day of perf.; 2½ hr. prior to house opening; 2 hrs. completion of perf. (strike)
Lecture-Demonstration (question-answer follow-up)	Company	Same as above; must be held in performing area, incorporating scaffold	Preparation time 2 hrs. prior to lecture-dem
Master Classes	Company	20x25 playing area; wood floor not laid directly on concrete; well heated and lighted	30 students per playing area 20x24; maximum 3 groups simultaneously; previous dance training not required of students
Film Showing	Technician	16mm optical sound track projector; screen (size suitable to viewing room); adequate seating; windows equipped with black shades to block out light	Room ½ hr before screening for preparation
Lecture-Slide Showing	Artistic Director	Kodak carousel; slide projector; suitable table, screen	Preparation ½ hr before lecture
Workshop for Children	Company	20x24 playing area; wood floor not laid directly on concrete; well heated and lighted; availability of tape recorder	20 students per playing area 20x24; maximum of 2 groups simultaneously; age limit 6-10 yrs.; dance training not required

**COMPANY NARRATIVE:** The Multigravitational Experiment Group is involved in the exploration of new physical dimensions of dance/theatre. The company's repertoire takes place in the air on various kinds of weight-supporting systems suspended from a high aluminum scaffold. The structures' sculptural ropes, seats, and plastics free the dancers of gravity's normal, terrestrial orientation, allowing them to move in, around, and through the hanging structures in partnership. The desire to integrate the medium of sculpture and movement/theatre has resulted in the company's development of new physical and mental disciplines which they call "Aerodance". Aerodance is a new performance medium drawing on the movement vocabularies of several disciplines, including ballet, modern dance, Yoga, Tai Chi, and others, and adapting these movements to an aerial situation.

The company of six dancers is available for residencies in proscenium, non-proscenium, and outdoor performing areas. Master classes, lecture-demonstrations, children's workshops, films and slide-lectures are also available during the company's residency.

**ACTIVE TOURING REPERTORY:**

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Altarground	Company collaboration	Lowenberg	1972	30 min.	4
Alien Connection	Fiala	Cream	1971	17 min.	2
Silver Scream Idols	Evanitsky-Hurray	Joplin-Brown	1971	14 min.	2
Splat	Evanitsky-Fiala	Fiala	1972	15 min.	6
Sure Was	Evanitsky	Thomas	1973	25 min.	5
Muses	Fiala	Tibetan Bells	1972	14 min.	4
Carry	Evanitsky	Hayman	1973	30 min.	6
Picasso	Evanitsky	Thomas	premiere 1974	30 min.	6

**PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:**

Sponsoring Organization	Location (City, State)	Dates
Festival d'Automne a Paris	Paris, France	Oct. 13 — Nov. 12, 1972

# THE NATIONAL BALLET (1962)

**Artistic Directors:** Frederic Franklin  
Ben Stevenson

**Booking Manager:** Ralph Black, General Manager  
The National Ballet  
2801 Connecticut Avenue  
Washington, D.C. 20008  
(202) 387-5544

**Company Manager:** Same as booking manager

**MINIMUM WEEKLY FEES:** \$30,000

**AVAILABILITY:** Open

**TOURING PERSONNEL:** 38 dancers; conductor; associate conductor; wardrobe supervisor; 4 stage crew; 20 musicians; Artistic Directors and General Manager always tour with the company.

**PERFORMING SPACES:** Company can adapt to gymnasiums and arenas; stage must be raised and be approximately 30 x 40; electric current must be available and provisions available for hanging a backdrop. Company will consider performing outside at a reasonable temperature and on a wood stage.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Company class — 1½ hours/daily; Rehearsal — 2 hours/daily; Stage for take-in, hanging scenery — 6 hours minimum.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following (included with fee): posters (14x22); flyers (6x8); black and white glossy photos; color slides suitable for TV ads; prepared radio advertisements (15, 30, 60 seconds); press stories.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performance	Entire Company/Staff	30 x 40 stage	Wood floor
Lecture-Demonstration	Artistic Directors or Ballet Masters or Principal Dancers	20 x 30 studio or stage	Wood floor
Master Classes	Same as above	Same as above	Wood floor
Teachers Seminars	Artistic Directors	Same as above	Wood floor

**COMPANY NARRATIVE:** The National Ballet is essentially a classic ballet company providing both full-length classics such as "Sleeping Beauty", "Giselle", "Coppelia", plus a wide variety of classical and contemporary shorter works. Much of the repertoire is by Directors Ben Stevenson and Frederic Franklin, with many works of Balanchine, Cranko and other contemporary choreographers.

The National Ballet travels with symphony orchestra, full scenery and costumes, lights, switch boards and stage linoleum which is used for all performances.

The National Ballet prefers residencies with evening performances and student performances on school time, and will give master classes for the area's talented dancers and conduct teachers seminars and lecture-demonstrations.

# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Bartok Concerto	Stevenson	Bartok	1972	23 min.	8
Black Swan, Pas de Deux	Petipa	Tchaikovsky	1877	12 min.	2
Cinderella	Stevenson	Prokofiev	1970	2 hrs.	36
Le Combat	Dollar	de Banfield	1949	15 min.	6
Concerto Barocco	Balanchine	Bach	1941	20 min.	17
Coppelia	Sergeyev & St. Leon	Delibes	1870	2 hrs.	28
Con Amore	Christensen	Rossini	1953	25 min.	26
Le Corsaire, Pas de Deux	Maziber	Drigo	1968	10 min.	2
Courante	Stevenson	Bach	1973	18 min.	8
Danse Brillante	Franklin	Glinka	1965	12 min.	3
Don Quixote, Pas de Deux	Petipa	Minkus	1869	12 min.	2
Flower Festival, Pas de Deux	Bournonville	Helsted	1858	12 min.	2
Four Temperaments	Balanchine	Hindemith	1946	30 min.	26
Giselle	Coralli & Perrot	Adam	1842	2 hrs.	32
Graduation Ball	Lichine	Strauss	1940	25 min.	38
Grand Pas Classique	Collins	Aubert	1969	10 min.	2
Harlequinade Pas de Deux	Stevenson	Drigo	1972	8 min.	2
Homage	Franklin	Gounod	1962	25 min.	24
Jungle	Van Dantzig	Badings	1961	22 min.	18
Night	Sokolow	Berio	1966	17 min.	20
The Nutcracker	Franklin & Stevenson	Tchaikovsky	1971	2 hrs.	38
Paquita	Mazilier	Minkus	1846	22 min.	17
Le Pas de Quatre	Dolin	Pugni	1845	17 min.	4
The Prodigal Son	Balanchine	Prokofieff	1929	35 min.	20
Raymonda	Balanchine & Danilova	Glazounov	1898	30 min.	10
Serenade	Balanchine	Tchaikovsky	1934	25 min.	26
The Shakers	Humphrey	Traditional	1931	15 min.	16
The Sleeping Beauty	Stevenson	Tchaikovsky	1971	3 hrs.	36
La Sonnambula	Balanchine	Bellini	1946	35 min.	28
Swan Lake, Act II	Petipa & Ivanov	Tchaikovsky	1877	35 min.	32
La Sylphide	Bournonville	Lovenskyold & Schnitzhaeffer	1832	1½ hrs.	26
Les Sylphides	Fokine	Chopin	1909	25 min.	26
Tango Chikane	Flindt	Norgaad	1966	15 min.	2
Through the Edge	Lopuszanski	Barber	1966	15 min.	4
Tribute	Franklin	Franck	1962	17 min.	6
Three Preludes	Stevenson	Rachmaninoff	1971	15 min.	2
Variations for Four	Dolin	Keogh	1957	12 min.	4
Warm Up	Franklin	Various	1969	22 min.	28
Water Study	Humphrey	A dance in silence	1928	8 min.	16
Sylvia, Pas de Deux	Balanchine	Delibes	1950	12 min.	2

# PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Arizona State University	Tempe, AZ	Nov. 9, 10, 1972
Northwest Releasing Corporation	Portland, OR	Nov. 25, 26, 1972
Furman-Greenville Fine Arts Series	Greenville, SC	Feb. 9, 10, 1973
The Horace Bushnell Memorial Hall Corporation	Hartford, CT	Mar. 10, 11, 1973
North Carolina State University	Raleigh, NC	Mar. 16-18, 1973
University Musical Society	Ann Arbor, MI	Mar. 31, April 1, 1973
Children's Concert Society of Akron, Ohio	Akron, OH	Apr. 3-4, 1973
The Miami Ballet	Miami, FL	Apr. 27, 28, 1973
Wolf Trap Foundation	Vienna, VA	Jun. 26-Jul. 1, 1973

Due to lack of space in this directory, we have listed only engagements of 2 or more days for the 1972-73 season; in addition to the above list, The National Ballet had over 50 single day engagements in more than 20 states and Canada.



# NEW ENGLAND DINOSAUR (1968)

**Booking Manager:** (For MA, CT, RI, NH, VT, ME)  
Margaret May Meredith  
Cultural Communications Associates  
64 Church Street  
Somerville, Massachusetts 02143  
(617) 666-9222

Directional Concepts Dance Theatre Foundation, Inc. — (all other states)  
39 Jane Street  
New York, New York 10014  
(212) 675-0249

**Artistic Director:** Toby Armour

**Company Manager:** Margaret May Meredith  
Cultural Communications Associates  
64 Church Street  
Somerville, Massachusetts 02143  
(617) 666-9222

**MINIMUM WEEKLY FEES:** East (including LA, MN, and all states, east of the Mississippi) \$ 4,250  
West (including PR, VI) \$ 5,250  
AK, HI, GU, AS \$ 6,250  
20% reduction in fees for all residencies of two weeks or more.

**AVAILABILITY:** Open except Oct. 1974.

**TOURING PERSONNEL:** 5 dancers; lighting director/stage manager; technical assistant. Artistic Director always tours with the company; Company Manager occasionally tours with the company.

**PERFORMING SPACES:** Any space must be approved by Artistic Director prior to engagement; performance area must be minimum 800 sq. ft. dance area; Company will consider performing outside in reasonable weather and if the space has been approved by the Artistic Director.

**COMPANY CLASSES AND REHEARSAL NEEDS DURING THE RESIDENCY:** Rehearsal—space 800 sq. ft. with wood floor, 3 hours/daily for rehearsal exclusive of dress rehearsal; also, minimum of 4-5 hours on stage for technical and dress rehearsals; all rehearsals to terminate not less than 2 hours prior to any performance.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: up to 15 posters (11 x 14)—extras cost \$20/100; up to 15 flyers (8 x 11) — extras cost \$25/1000; up to 5 glossy press photos — extras cost \$1 @; and press stories. Also available are: color slides for TV ads (glass) —\$35/5; bumper stickers—\$5/100; and a video tape of collection of representative repertoire as performed on TV (25 minutes)—\$25/loan.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performances	Entire Company	Minimum 25 x 40; all areas	For all
Dance Demonstration	Director or Associate Director, assisted by Dancers	for performance and other activities subject to approval of Artistic Director	For students
Company Warm-up with Students	Company		For students
Classes-Ballet	Director/Dancers		For faculty or students
Modern	Director/Dancers		Same as above
Yoga	Associate Director		Same as above
Workshops (leading to Student Participi- pation with Company)	Artistic Director		Students

**COMPANY NARRATIVE:** Dinosaur has a reputation as an avant-garde company. We are a small group-five dancers-working closely together over the past four-five years. We are devoted to experiment and innovation but within the context of form, rather than chance or happening. Our dances may thus be considered formal but not traditional, whether they be to classic tangos, drum improvisation, speech, shouting, traffic or Mozart, whether performances be in a theatre, church, an old fire-house, a warehouse, or at 6 o'clock in the morning by the Charles River. We emphasize dance as a discipline to ourselves, but as only one element of the total theatrical experience to the audience. Our work often combines drama, sculpture, cinema, and audience participation. In the repertory are works by Carolyn Brown, James Waring, Lois Ginandes, as well as by the director, Toby Armour.

Modern dance has come to mean adherence to a particular individual style, varying from company to company. Rather than reflect a personal aesthetic, Dinosaur, whose dancers' background includes ballet, Graham, Cunningham, and others considers itself not a modern dance company per se, but a character dance company in the classic sense of the word.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Elliptic Spring	Armour	music sound of air blowing	1973	15 min.	5
Dinosaur Love I	Armour	dancers' voices	1972	14-16 min.	5
Dinosaur Love II		text Henry Timm, on tape, live voices, live drum	1972	28-30 min.	5 plus student volunteers
Port de Bras for Referees	Brown	Brown	1973	22 min.	5
Ruby Turnpike	Armour	Mozart & live voice	1971	20 min.	5
Novelty Sweets	Waring	Joplin	1972	18 min.	5
Social Dancing	Armour	Popular	1972	13 min.	1
Temptation	Ginandes	Classic Tangos	1972	14 min.	5
Winter Pavilion	Ginandes	Sims	1972	11 min.	
Where The Wild Things Are (dance theatre for children)	Armour after book by Sendak	Sims & narration	1973	50 min.	5 and guest artist

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Fine Arts Work Center in Provincetown, Inc.	Eastham, MA	Aug. 12, 1972
Haverford College	Bryn Mawr, PA	Feb. 10, 1973
Lyndon State College	Lyndon, VT	Apr. 20,21, 1973

The administration of touring engagements for this company is handled directly by the Office of Dance Programs at the National Endowment for the Arts. Please refer to Note #1 in the "Notes" section of this directory.

## NEW YORK CITY BALLET (1948)

General Director: Lincoln Kirstein  
Ballet Masters: George Balanchine  
Jerome Robbins  
John Taras

Booking Manager: Edward Bigelow  
New York State Theater  
Lincoln Center  
New York, New York 10023  
(212) 877-4700

**MINIMUM WEEKLY FEES:** Because of extenuating circumstances, the company's Fiscal Year 1975 fee is unavailable at this time. Please contact the booking manager for fee information. The company's Fiscal Year 1974 fee was \$87,200/week.

**AVAILABILITY:** Available: Aug., Sep., 1974; Feb., 1975

**TOURING PERSONNEL:** 83 dancers; 4 administrative staff; 4 wardrobe; 3 stage managers; 3 crew; 2 conductors; 3 pianists. The Artistic Director always tours with the company.

**PERFORMING SPACES:** The New York City Ballet performs only on proscenium stages. The company will consider performing outdoors, in a proscenium-type theater with an open-air audience.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** For company class, the New York City Ballet requires a studio that is the size of the stage. As far as possible, rehearsals take place on stage. Class is one hour, usually around 11 A.M.; rehearsals take up to five hours per day and usually follow class.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: posters (16x37); flyers (5x19); black and white glossy press photos; press stories; historical and biographical information. The sponsor pays for the printing and overlay of their own material.

### RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Open Rehearsals	Ballet Master	Rehearsal studio or stage in theater	Seating availability
Performance	Company	Stage; full technical equipment and crew	

**COMPANY NARRATIVE:** The New York City Ballet was founded in 1948 by its present General Director, Lincoln Kirstein, and choreographer George Balanchine. (The staff of the Ballet Masters has since been expanded to include Jerome Robbins and John Taras). The aim was to form a dance company that would produce and maintain a repertory that, while based in the classic idiom, would further both the development and appreciation of ballet. This work has resulted in a standardized choreographic program of considerable variety. The repertory is heavily weighted by its chosen music. Diversity in style and content can be seen through the range of music representing such composers as Beethoven, Strauss, Prokofieff, Donizetti, Bach, Stravinsky, Tchaikovsky, Sousa, Ito, Hindemith, and Brahms. The variety of required music does not however preclude the N.Y.C.B. from using local professional orchestras when on tour — though the Company does travel with two of its own conductors.

Since its founding, the N.Y.C.B. has had touring experience both in the United States and abroad. Domestic tours have taken the company to most major cities in the U.S., as well as many colleges, universities and summer festivals. Foreign tours have taken the Company to England, Spain, France, Italy, West Germany, Monte Carlo, Holland, Japan, Australia, Russia, Poland, Israel and Austria.

# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Afternoon of A Faun	Robbins	Debussy	1953	10 min.	2
An Evening's Waltzes	Robbins	Prokofieff	1973	26 min.	22
Brahm's-Schoenberg Quartet	Balanchine	Brahms/Schoenberg	1966	41 min.	55
The Cage	Robbins	Stravinsky	1951	14 min.	16
The Concert	Robbins	Chopin	1956	27 min.	19
Concerto Barocco	Balanchine	Bach	1948	25 min.	11
Cortege Hongrois	Balanchine	Glazounov	1073	46 min.	36
Dances at a Gathering	Robbins	Chopin	1969	58 min.	10
Danses Concertantes	Balanchine	Stravinsky	1972	23 min.	14
Dim Lustre	Tudor	Stravinsky	1964	20 min.	20
Divertimento from "Le Baiser de la Fee"	Balanchine	Stravinsky	1972	29 min.	14
Donizetti Variations	Balanchine	Donizetti	1960	25 min.	11
Duo Concertant	Balanchine	Stravinsky	1972	20 min.	2
Firebird	Balanchine/Robbins	Stravinsky	1949	27 min.	56
Four Bagatelles	Robbins	Beethoven	1973	12 min.	2
The Goldberg Variations	Robbins	Bach	1971	81 min.	49
Harlequinade	Balanchine	Drigo	1965	66 min.	80
Irish Fantasy	D'Amboise	Saint-Saens	1964	22 min.	16
La Source	Balanchine	Delibes	1969	25 min.	11
La Valse	Balanchine	Ravel	1951	27 min.	32
Liebeslieder Walzer	Balanchine	Brahms	1960	52 min.	8
Monumentum Pro Gesualdo	Balanchine	Stravinsky	1960	9 min.	12
Movements for Piano and Orchestra	Balanchine	Stravinsky	1963	9 min.	8
The Nutcracker	Balanchine	Tschaikovsky	1964	88 min.	90
Orpheus	Balanchine	Tschaikovsky	1948	33 min.	38
Pas de Deux	Balanchine	Tschaikovsky	1960	8 min.	2
Prodigal Son	Balanchine	Prokofieff	1950	30 min.	16
Pulcinella	Balanchine/Robbins	Stravinsky	1972	41 min.	52
Scenes de Ballet	Taras	Stravinsky	1972	19 min.	20
Scherzo Fantastique	Robbins	Stravinsky	1972	13 min.	5
Scherzo a la Russe	Balanchine	Stravinsky	1972	4 min.	18
Scotch Symphony	Balanchine	Mendelssohn	1952	23 min.	19
Serenade	Balanchine	Tschaikovsky	1948	29 min.	26
Serenade in A	Bolender	Stravinsky	1972	13 min.	11
Stars and Stripes	Balanchine	Sousa/Kay	1958	27 min.	41
Stravinsky Violin Concerto	Balanchine	Stravinsky	1972	24 min.	20
Swan Lake	Balanchine	Tschaikovsky	1951	36 min.	37
Symphony in C	Balanchine	Bizet	1948	30 min.	52
Symphony in Three Movements	Balanchine	Stravinsky	1972	22 min.	32
Tarantella	Balanchine	Gottschalk/Kay	1964	7 min.	2
The Song of the Nightingale	Taras	Stravinsky	1972	23 min.	41
Tschaikovsky Concerto No. 2	Balanchine	Tschaikovsky	1948	25 min.	29
Tschaikovsky Suite No. 2	D'Amboise	Tschaikovsky	1969	27 min.	30
Tschaikovsky Suite No. 3	Balanchine	Tschaikovsky	1970	41 min.	52
Valse-Fantasie	Balanchine	Glinka	1953	7 min.	6
Watermill	Robbins	Teiji Ito	1972	57 min.	31

## PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Saratoga Performing Arts Center	Saratoga Springs, NY	Jul. 5-29, 1972
Bayerische Staatsoper	Munich, West Germany	Aug. 11-14, 1972
Ravinia Festival	Ravinia Park, IL	Aug. 21-26, 1972
Wolf Trap Farm Park for the Performing Arts	Vienna, VA	Aug. 29-Sep. 3, 1972
U.S. Department of State	Kiev, U.S.S.R.	Sep. 21-24, 1972
U.S. Department of State	Leningrad, U.S.S.R.	Sep. 27-Oct. 1, 1972
U.S. Department of State	Tbilisi, U.S.S.R.	Oct. 4-8, 1972
U.S. Department of State	Moscow, U.S.S.R.	Oct. 10-14, 1972
U.S. Department of State	Lodz, Poland	Oct. 17-18, 1972
U.S. Department of State	Warsaw, Poland	Oct. 20-21, 1972



# NEW YORK DANCE COLLECTIVE (1972)

**Artistic Director:** All members of the company share responsibilities

**Booking Manager:** Judy Cohen  
Dance Talent, Inc.  
1974 Broadway  
New York, New York  
(212) 799-5419 243-7276 (home)

**Company Manager:** Rachel Lampert  
New York Dance Collective  
111 Second Avenue  
New York, New York 10003  
(212) 598-2401 875-4259 (home)

**MINIMUM WEEKLY FEES:** East of the Mississippi (including MN, LA) \$4,500  
West of the Mississippi \$6,500  
Second and Subsequent Weeks \$2,900

**AVAILABILITY:** Open

**TOURING PERSONNEL:** 8 dancers; stage manager/Company Manager (always tours with the company).

**PERFORMING SPACES:** The repertory is adaptable to most spaces. There are two large group pieces that can and should be performed either outside in a large open space or in a lobby or gallery setting. Outdoor works can be done barefoot on the grass or with shoes if on tile or hard surface. There must be an outlet for electricity to run tape recorder.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** A studio should be available for a daily class for 1½ hours. Rehearsals on stage should be possible for technical rehearsal and a dress rehearsal if needed. Usually 4 hours for a technical, when the plot has been adequately hung before the company's arrival. An additional 3 hours for dress rehearsal and any other needed adjustments prior to the performance.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: black and white glossy photos; color slides suitable for TV ads (must be returned); reviews.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performance	Entire Company	Technical equipment and crew per specifications of Company Manager; theatre space	Space to be approved by Company Manager
Mini-Concert	Entire Company	Studio/stage	Informal performance; 2-3 dances not on full concert program
Modern Dance Classes (all levels)	Individual Company Members/others participate as demonstrators.	Dance studio/stage area	
Composition/Improvisation Workshop (working on choreographic problems through improvisation and movement exploration to discover various approaches to choreography)	Individual Company Members/Entire Company works with class in areas of improvisation and discussion	Studio/stage; outside areas are possible to work on problems of environmental pieces	
Creative Modern Dance Workshop for Children Ages 8-12	One dancer conducts class/others participate as necessary	Studio/gymnasium	Group of 15-20 works best for company; when space is available, several classes can be simultaneous
Movement for Acting and Theatre Students (an experience in non-verbal expression and communication through improvisation, imaging, centering, acting, and reacting structured to give those interested in dance and theatre opportunity to balance their technical training with a creative approach towards movement and movement expression)	Individuals conduct the class/others participate		

**COMPANY NARRATIVE:** Initiated in the Spring of 1972 by seven dancer/choreographers wishing to work as a cooperative group, the New York Dance Collective now supports works by young choreographers and maintains a repertory of works by established professionals. The Dance Collective has a working atmosphere that creates a multi-directional company to which the various individual members can bring their own interests and talents resulting in a diversified repertory. Discarding the concept of a single choreographer-director has caused the members of the company to find a way of working that has formed a tight ensemble that performs both choreographed and improvisational work. At present, the repertory includes works by Stuart Hodes, Jeff Slayton, Livia Drapkin, Polly Sherer, and Dance Collective members Jonathan Hollander, Victoria Uris, Debra Wanner, Valerie Hammer, Clarice Marshall, and Gary Cowen. There are several collaborative works by all or part of the company that have come from working improvisationally and environmentally.

The Dance Collective offers a series of workshops that reflect individual experiences in other professional modern dance companies and particular backgrounds and special interests. Technique classes on all levels in the styles of Graham, Cunningham, Limon, and Hawkins and workshops in composition and improvisation are available. The company also offers workshops for children in dance technique and improvisation. The repertory of the Dance Collective includes several large outdoor pieces that can be taught to dance students for their college company repertory or for performances with the members of the New York Dance Collective while in residence.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Beggar's Dance	Hodes	Bach	1973	12 min.	2
Circumstance	Bigelow	Farina, Cage Nancarrow, Young	1972	15 min.	3
Favor	Slayton	Tape arranged by Slayton	1973	12 min.	6
Karagoz	Drapkin	Vanaver	1973	14 min.	5
Knit	Wanner		1973	5-8 min.	1-5
Noon	The Collective	Arranged	1973	20-25 min.	8-9
One Day and a Couple of Extra Hours	Marshall		1973	8 min.	1
Patch Work	Uris	Handel	1971	10 min.	8
Party	Sherer		1971	9 min.	8
People in Motion (outdoor piece for the Collective with additional dancers or students)	Wanner & Marshall	Arranged	1973	25 min.	8-16
Waves on One Side	Hollander	Ravel	1973	12 min.	4
Somebody's	Wanner & Marshall	Gardner	1973	10 min.	7
In the Mean Time	Hammer	Kotkee	1973	25 min.	5

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
University Union Activities Board State University at Buffalo	Buffalo, NY	Feb. 2, 1973

# NIKOLAIS DANCE THEATRE (1948)

**Artistic Director:** Alwin Nikolais

**Booking Manager:** Peter Obletz, Manager  
344 West 36th Street  
New York, New York 10018  
(212) 279-1697

**Company Manager:** Same as booking manager

**MINIMUM WEEKLY FEES:** Weekly — \$14,000

Except HI, PR, VI, AK, GU, AS — \$14,000/week plus round-trip transportation from East or West Coast "Gateway" city. See Company Management for details. There is a reduction of \$500/week from the above fees for the second and subsequent weeks of residencies longer than two weeks.

**AVAILABILITY:** Open

**TOURING PERSONNEL:** 10 dancers; stage manager; 2 technicians. The Artistic Director occasionally tours with the company. The Company Manager never travels with the company on domestic tours.

**PERFORMING SPACES:** For performances: proscenium-type stage only. For Lecture-Demonstrations: any type stage or gymnasium acceptable. The company will consider performing outside — consult company management for details. In general, established outdoor theatres are acceptable; outdoor, non-theatre locations are not.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** No rehearsal space (with the exception of the technical rehearsal which precedes the performance) is needed. Special space for company class is only required in longer term residencies where no Master Class or Performance is scheduled on a daily basis.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: black and white glossy press photos, color slides suitable for TV ads, film clips suitable for TV ads. Also available are: posters (14x28; 200 free, extras cost \$20/hundred), flyers (7x11; 3,000 free, extras cost \$20/thousand). Consult the Film-makers' Cooperative, NYC, for the rates and availability of the following films: "Totem"; "Limbo"; "Fusion"; "Chrysalis".

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performance	Entire Company	Fully equipped theatre, minimum 30x30; crew of 7; full lighting equipment to be supplied by sponsor.	No other activity on day of performance; use of theatre required day prior to performance for set up
Lecture-Demonstration	Entire Company	Theatre, gym, or space — minimum 25x20; P.A. system; general strong illumination; crew of 1	Use of area required 1½ hours prior to L/D; generally not to be scheduled before 11 a.m.; sponsor supplies variety of percussion instruments
Master Class	Artistic Director and/or Company	Area with suitable floor surface and room to accommodate participants	Limited to 50 participants; prefer age and proficiency level separation; sponsor supplies drum and beaters

**COMPANY NARRATIVE:** Alwin Nikolais creates a total theatre of shape, sound, motion, color and light. He is responsible not only for the choreography, but also for the costume and lighting design, staging, and electronic music score. Since its neighborhood theatre beginnings twenty-five years ago, the Nikolais Dance Theatre has grown to reach international audiences. In addition to domestic tours, the Company has made six foreign tours under the sponsorship of the U.S. Department of State, performing in Europe, Africa, Asia, and South America.

Nikolais' work is aesthetically motivated, with art itself as its generative source. The repertory is varied, with implications in the areas of Theatre, Music, Architecture, Film and Video Arts as well as in Dance.

The Nikolais Dance Theatre is, of course, primarily a performing group, and thus the theatre facility, technical capability, and production personnel available are of prime importance. Nikolais' concerts are complex, especially in the area of lighting. The company carries three full-time technicians and extensive equipment which is supplemented by the equipment and technical staff provided by the sponsor.

The scope of Nikolais' work makes possible a wide spectrum of residency events which may be arranged to fit the specific needs of each sponsor.

**ACTIVE TOURING REPERTORY:** Please Note: Programs for performances may be drawn from the works listed below. Company reserves absolute right to determine programs.

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Excerpts from "Masks, Props and Mobiles"	Nikolais	Nikolais	1953	varies	varies
Excerpts from "Sanctum"	Nikolais	Nikolais	1964	varies	varies
Excerpts from "Vaudeville of the Elements"	Nikolais	Nikolais	1965	varies	varies
Somniloquy	Nikolais	Nikolais	1967	40 min.	10
Tent	Nikolais	Nikolais	1968	40 min.	10
Echo	Nikolais	Nikolais	1969	40 min.	10
Scenario	Nikolais	Nikolais	1971	40 min.	10
Foreplay	Nikolais	Nikolais	1972	40 min.	10
Grotto	Nikolais	Nikolais	1973	40 min.	10
New Work	Nikolais	Nikolais	1974		

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Israel Philharmonic Orchestra	Tel Aviv Jerusalem Yagur Beersheva Ein Ger	Sep. 20-Oct. 1, 1972
National Theatre, United States Department of State and Rumanian Government	Bucharest, Rumania	Oct. 5-7, 1972
Teatro Zarzuela and Ministerio de Informacion y Turismo	Madrid, Spain	Oct. 10-12, 1972
Bilbao Opera House and Ministerio de Informacion y Turismo	Bilbao, Spain	Oct. 14-15, 1972
Maison de la Culture	Rennes, France	Oct. 18-19, 1972
Theatre d'Angers	Angers, France	Oct. 20-22, 1972
Opera House	Strasbourg, France	Oct. 25, 1972
Maison des Arts et Loisirs de Montbeliard	Montbeliard, Switzerland	Oct. 27, 1972
Auftrags Opernhaus Zurich	Zurich, Switzerland	Oct. 29-30, 1972
M. Jean Cordey	Geneva, Switzerland	Nov. 1-2, 1972
M. Jean Cordey	Lausanne, Switzerland	Nov. 3, 1972
Embassy of the United States of America	Rabat, Morocco	Nov. 7, 1972
Embassy of the United States of America	Casablanca, Morocco	Nov. 10-11, 1972
University of Colorado, Cultural Events Board	Boulder, Colorado	Nov. 26-28, 1972
Drake University, Theatre Arts Department	Des Moines, IA	Nov. 30-Dec. 2, 1972
College of St. Benedict, Benedicta Arts Center	St. Joseph, MO	Dec. 7-9, 1972
S.W. Missouri State University, Speech and Theatre Department	Springfield, MO	Dec. 11-13, 1972
University of Connecticut, Jorgensen Auditorium	Storrs, CT	Jan. 18-20, 1973
Dance Concert Society, Kiel Auditorium	St. Louis, MO	Jan. 25-27, 1973
University of North Carolina at Greensboro	Greensboro, NC	Jan. 29-31, 1973
Duke University, Student Performing Arts	Durham, NC	Feb. 1-3, 1973
Walnut Street Theatre	Philadelphia, PA	Mar. 19-25, 1973
Washington Performing Arts Society, John F. Kennedy Center	Washington, DC	Mar. 26-28, 1973
Fundateatro and United States Department of State	Caracas, Venezuela	Mar. 29-Apr. 8, 1973
Teatro Martins Pena and United States Department of State	Brasilia, Brasil	Apr. 9-10, 1973
Teatro Municipal and United States Department of State	Rio de Janeiro, Brasil	Apr. 11-15, 1973
Teatro Municipal and United States Department of State	Sao Paulo, Brasil	Apr. 16-18, 1973
Teatro Guiria and United States Department of State	Curitiba, Brasil	Apr. 19-21, 1973
Teatro Colon and United States Department of State	Buenos Aires, Argentina	Apr. 22-29, 1973
Teatro Municipal and United States Department of State	Santiago, Chile	Apr. 30-May 5, 1973
Teatro Municipal and United States Department of State	Lima, Peru	May 6-10, 1973



# NORTH CAROLINA DANCE THEATRE (1970)

Artistic Director: Robert Lindgren

Associate Artistic Director: Duncan Noble

Booking Manager: Janet Spencer, General Manager  
North Carolina Dance Theatre  
P. O. Box 4657  
Winston-Salem, North Carolina 27107  
(919) 788-6511

**MINIMUM WEEKLY FEES:** NC, SC, VA, WV, MD, DE, PA, OH, IN, KY, TN, GA, AL, DC \$ 7,500/week  
In all other states east of the Mississippi, including LA, but not including WI or MN \$ 8,000/week  
In all other states in the continental U.S.A. \$ 9,000/week  
Outside the continental U.S.A. \$10,000/week

In each geographical area, a reduction of \$500/week will be given for residencies of two or more weeks.

**AVAILABILITY:** Open

**TOURING PERSONNEL:** 15 dancers; technical director; stage manager; 2 technicians; ballet mistress. The Artistic Director tours whenever possible with the company; Company Manager always tours with the company.

**PERFORMING SPACES:** Company will perform in any stage, gymnasium, arena meeting minimum 30x30x14 (height); floor must be wood or composition; full lighting set-up depends on availability of power (Lecture Demonstrations may be performed without lighting only by special arrangement); all equipment can be provided by company; front of house lighting usually provided by theatre, but not required.

Company will consider performing outside under the same space requirements as for indoors; platforms must be well constructed, without gaps, and not concrete (no performances on grass); outdoor lighting must be provided by sponsor since company equipment cannot be used outside; sound amplification must be provided as necessary for large spaces.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Company class — 30x24x12 room with wood, non-slick floor, good lighting, ventilation, and heating; can be held on-stage; 1½ hours/day; rehearsal — same space requirements as for class (stage preferred); time needs vary daily, but minimum 3 hours on day of concert; if live orchestra is used, minimum 2 full rehearsals with orchestra are necessary.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: posters (14x22) — charge for imprinting only; flyers (5x8) — charge for imprinting only; black and white glossy photos; color slides suitable for TV ads; film clips suitable for TV ads (5 min. video); copy for 30, 60 second radio advertisements; press stories; company biographies; description of ballets; camera-ready program cover; theatre lobby display; live TV and radio appearances.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert Performance	Entire Company	30x30 stage; 300 amps/110 volt power; 4 stage crew; 2 dressing rooms; gym floor suitable	6-8 hour set up time with crew
Children's Concert (1 hour story ballet)	Entire Company	Same as above	Same as above
Lecture-Demonstration (1 hour)	Entire Company	Same as above	Compatible age group if possible; 2-4 hour set up with crew; adapted to audience level
Dance Technique Class (ballet, modern, jazz)	Company Director or Ballet Mistress or dancer (2-3 dancers are demonstrators)	Gym or dance studio with unwaxed floor; minimum 20x30	30 students of comparable ability (any level); 2-3 classes simultaneously conducted
Classroom Seminars	3 Dancers for each	Classroom or gym	Designed for ages 9-14 as follow-up to L-D or intro to concert
Technical Theatre Workshop	Company Technical Staff (4)	On-stage where concert is to be held	50 participants
Theatrical Management Workshop	Company Manager	Any room	50 participants

**COMPANY NARRATIVE:** The North Carolina Dance Theatre is a contemporary ballet company, with a repertory ranging from classical to modern dance. The artistic direction is by Robert Lindgren, Dean of the School of Dance of the North Carolina School of the Arts, assisted by Duncan Noble, who is on the faculty of that school and is also a choreographer. There are fifteen dancers in the company, a full-time ballet mistress, and a technical staff of four. The company is experienced in working with elementary school age children, and has a residency program specifically designed for fifth through eighth grades. Campus residencies include Lecture-demonstrations, technique classes in ballet and modern, workshops in technical and management aspects of theatre, as well as concerts. The company travels with its own lighting equipment, and with sound equipment, audio tapes, costumes and some settings, including a linoleum floor. Press kits, posters, flyers, and photos are provided for all engagements.

# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
A Time of Windbells	Vesak	Tape Collage	1973 (Spring)	25 min.	13
Adagio for Ten & Two	Gibson	Barber	Early 1960's	10 min.	12
Bach: Brandenburg Three	Czarny	Bach	1971	20 min.	10
Fugitive Visions	Sanders	Prokofiev	1969	20 min.	12
La Malinche	Limon	Lloyd	mid 1940's	14 min.	3
Mudai	Hirabayashi	Kagel	1971	20 min.	4
Myth	Ailey	Stravinsky	1968	12 min.	4
Symphony Thirteen	Noble	Haydn	1968	20 min.	10
The Tempest	Noble	Tchaikowsky	1973	1 hour	15
Vis-A-Vis	Czarny	Brahms	1972	20 min.	8

New ballets will be added to the above during the 1973-74 season.

# PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
University of Montevallo	Montevallo, AL	Sep. 25-28, 1972
Cedar Crest College	Allentown, PA	Oct. 24, 1972
Charleston College	Charleston, SC	Oct. 26-28, 1972
Coker College	Hartsville, SC	Oct. 31-Nov. 2, 1972
Presbyterian College	Clinton, SC	Nov. 3-7, 1972
Spartanburg Ballet Guild	Spartanburg, SC	Nov. 8-10, 1972
Brookland-Cayce School District	Columbia, SC	Nov. 13-15, 1972
Fayetteville City Schools	Fayetteville, NC	Nov. 26-Dec. 1, 1972
Duke University	Durham, NC	Dec. 8, 1972
Beaufort Academy	Beaufort, SC	Jan. 7, 1973
Augusta Civic Ballet	Augusta, GA	Jan. 9, 1973
Brewton Council of the Arts	Brewton, AL	Jan. 11, 1973
Community Children's Theatre	Charlottesville, VA	Jan. 14, 1973
Queens College	Charlotte, NC	Jan. 18, 1973
Lower Cape Fear Arts Council	Wilmington, NC	Jan. 22-27, 1973
Gainesville Junior College	Gainesville, GA	Jan. 31, 1973
Roanoke Valley Children's Theatre/ Roanoke Civic Ctr.	Roanoke, VA	Feb. 16, 1973
University of North Carolina	Chapel Hill, NC	Feb. 18, 1973
University of North Carolina	Asheville, NC	Mar. 13-17, 1973
Woodberry Forest School	Orange, VA	Apr. 6, 1973
East Carolina University	Greenville, NC	Apr. 10-14, 1973
Appalachian St. University	Boone, NC	Apr. 17, 1973
West Virginia Federation of Music Clubs	Beckley, WV	Apr. 27-29, 1973
Davis & Elkins College	Elkins, WV	May 1, 1973
Virginia Dance Society	Richmond, VA	May 11, 1973

# THE MARIANO PARRA SPANISH DANCE COMPANY (1962)

Artistic Director: Mariano Parra

Booking Manager: Sara Tornay  
Tornay Management, Ltd.  
250 West 57th Street  
New York, New York 10019  
(212) 246-2270

Company Manager: Peter Levitan  
c/o Mariano Parra Spanish Dance Company  
319 West 18th Street  
New York, New York 10011  
(212) 675-2332

	First Week	Second and Subsequent Weeks	Mariano Parra & 2 Musicians*	Mariano Parra w/ partner & 2 Musicians*
<b>MINIMUM WEEKLY FEES:</b>				
East of the Mississippi (including LA, MN)	\$8,924	\$7,724	\$3,000	\$3,500
West of the Mississippi	\$9,924	\$8,724	\$3,500	\$4,000

\* For second and subsequent weeks, subtract \$500, (East and West).

**AVAILABILITY:** Open

**TOURING PERSONNEL:** 6 dancers; stage manager; company tour manager; 2 guitarists; pianist; singer; Artistic Director always tours with the company; Company Manager always tours with the company.

**PERFORMING SPACES:** Company can perform in any kind of space; only requirement is a wood floor. Company will consider performing outside.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** A 20x40 space is adequate for company classes and rehearsals for 4 hours/daily.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: posters, flyers, black and white glossy photos, color slides suitable for TV ads, and press stories.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Full Concert Program	Company	Very flexible with performing space; must have wood floor; sufficient audio system for guitars and singer	
Lecture Demonstration	Artistic Director & Company	Theatre utilizing lights, etc. or in an informal atmosphere; wood floor	
Spanish Dance Techniques	Artistic Director or qualified Company Member	Very flexible with space; wood floor only; size of space depends on number of participants	Classes should not exceed 20 students
Essences of Spanish Dance and Workshop	Artistic Director and Assistant	Same as above	Same as above
Music Department	Artistic Director and Guitarist	Should be smaller, more intimate space.	Same as above

**COMPANY NARRATIVE:** The Mariano Parra Spanish Dance Company of 6 dancers, 2 guitarists, pianist, flamenco singer, stage manager and company manager has been in existence for twelve years and has since been touring the United States, Canada and Virgin Islands.

The company performs three styles of Spanish Dance: Flamenco, 18th Century and contemporary renaissance, presenting a total art product with a serious, scholarly approach, while delivering all the excitement and entertainment potential to the audience.

Choreographer and artistic director, Mariano Parra's approach is through restraint and discipline; always adhering to the tradition of the concert stage and the purity of forms, also creating new forms with contemporary vitality. It's the shape of the dance itself that interests him, its style, detail and intrinsic flavor with a focus on refinement and nuances.

The costumes are lavish in design and color while being authentic in line.

## COMPANY NARRATIVE (cont.)

### RESIDENCY PROGRAM

Full Concert Program

Symphony orchestra repertory

Lecture-demonstration (Can be done in an informal atmosphere or on the stage in the form of a performance followed by a question/answer period.)

Master Classes:

Dance Dept. — Spanish dance techniques and/or classes in essences of Spanish Dance movement followed by a choreography workshop based on making movement studies using essences of Spanish Dance as the creative incentive.

Music Dept. — Teaching flamenco rhythms and relating the rhythms to various pieces of classical music — especially interesting for pianists, singers and conductors.

Mariano Parra as solo artist with guitarist and pianist.

Mariano Parra with partner, guitarist and pianist.

### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Romanza Gitana	Parra	***	1969	10 min.	5 (+ 2 Musicians)
Impresiones	Parra	Mompou	1973	16 min.	4
Danzas Fantasticas	La Meri	Turina	1973	15 min.	6
Tabloa Flamenco	Parra	***	1972	30 min.	6 (+ 2 Musicians)
Goyescas	Michel	Granados	1972	5 min.	solo
Danza Iberica	Parra	Nin	1973	8 min.	solo
Zapateado	Parra	Sarasate	1970	7 min.	4

\*\*\* Music is traditional for guitar

The repertory also has many short regional and 18th century dances. A total list is available on request.

### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Ethnic Dance Arts, Inc.	Barnstable, MA	Aug. 24-25, 1972
Buffalo Symphony	Buffalo, NY	Jan. 26, 1973
Newark State College	Union, NJ	Feb. 22, 1973
Torrington High School	Torrington, CT	Apr. 6, 1973
Plainfield High School	Plainfield, NJ	May 8, 9, 10, 1973



# THE PENNSYLVANIA BALLET (1964)

Artistic Director: Barbara Weisberger  
Associate Artistic Directors: Benjamin Harkavy  
Robert Rodham

Booking Manager: Tornay Management, Ltd.  
250 West 57th Street  
New York, New York 10019  
(212) 246-2270

Company Manager: Timothy Duncan  
Associate General Manager  
Pennsylvania Ballet Association  
2333 Fairmount Avenue  
Philadelphia, Pennsylvania 19130  
(215) 232-1500

MINIMUM WEEKLY FEES:	With Company Orchestra	With Sponsor Orchestra
First Week	\$32,000	\$24,000
Second and Consecutive Weeks	\$27,000	\$22,000

AVAILABILITY:	Open —	Jul. (entire month)	Mar. (last two weeks)
		Aug. (entire month)	Apr. (entire month)
		Oct. (last two weeks)	May (entire month)
		Nov. (entire month)	Jun. (entire month)

**TOURING PERSONNEL:** 26 dancers (minimum); 3 artistic staff; 5 production staff; 2 wardrobe; conductor; pianist; minimum of 22 musicians (reduced ensemble, where appropriate, according to program); Artistic Director and Associate General Manager always tour with the company.

**PERFORMING SPACES:** For performances — thrust stage is acceptable; for lecture-demonstrations and master classes — ballet studio or gymnasium is acceptable; company will consider performing outside if the temperature is 70 degrees, if the performing area is 30x40 with adequate wing space for exits, if floor is steady, wood surface, not placed on concrete.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Company class — room approximately 50x36, wood or linoleum covered and non-waxed floor (not set on concrete), 2 hours/daily. Rehearsals — room approximately 50x36 (PLUS use of stage), wood or linoleum covered and non-waxed floor (not set on concrete), 4 hours on performance days, 6 hours on non-performance days.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for initial quantity based on a one-week residency (additional quantities may require charge to sponsor): 180 posters (13x20); 5000 flyers (5½x8½); black and white glossy photos (as needed); 4 color slides suitable for TV ads; film clips suitable for TV ads (as available); films (as available); prepared radio advertisements (as needed); 3 press stories; advertising continuity and repros.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performance	Entire Company	Theatre-stage performing area 38 wide x 32 deep; with orchestra pit for minimum 22 musicians; 70 degree minimum temperature	Dancing area floor may not be concrete or set directly on concrete; availability of hall 8:00 am on day of performance for single engagements or 1 day before beginning of residency.
Lecture-Demonstration in Dance	1 Artistic Staff Member/ approx. 6 Company Members	Performance area with clean, non-waxed floor (wood only)	Adjusted for any age level; no maximum attendance
Lecture-Demonstration in Music	Music Director/3-6 Musicians	Performance area large enough to seat performers	Same as above
Master Classes in Dance	1 of Artistic Staff or Soloist Company Member	Preferably in ballet studio with barres and mirrors; tuned piano; clean, non-waxed floor	Offered for all levels of dance study; controlled attendance

**COMPANY NARRATIVE:** This year marks the Tenth Anniversary of the Pennsylvania Ballet. We are a general repertoire company composed of 34 dancers, under the Artistic Directorship of the Company's founder, Barbara Weisberger, with Associate Artistic Directors, Benjamin Harkavy and Robert Rodham. Maurice Kaplow conducts the Pennsylvania Orchestra for the Pennsylvania Ballet. The Company's experience in residencies includes performances, lecture-demonstrations, master classes, and work with schools, colleges and community groups.

The driving force behind the Company is its desire to further the development of the choreographic art and to present this art to the public with the excitement that we feel. Our repertoire can be divided into three categories:

## COMPANY NARRATIVE (cont.)

- 1) Classic works of the 19th and 20th centuries which are best suited to the Company's size. (e.g., Fokine's *Les Sylphides*, Balanchine's *Symphony in C*)
- 2) Works created elsewhere by contemporary choreographers (e.g., Limon's *The Moor's Pavane*, Butler's *Carmina Burana*)
- 3) That body of works which are created especially for this Company. This category is the most important one in the building of our future. Works created on our own dancers (e.g., Butler's *Black Angel*, Bewley's *Children of Darkness*, Rodham's *In Retrospect*) do the most to develop the Company's individuality, its "face". It is this commissioning of new ballets, from both established and fledgling choreographers, that furthers the growth of our own art.

## ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Concerto Barocco	Balanchine	Bach	1964	18 min.	11
Scotch Symphony	Balanchine	Mendelssohn	1965	25 min.	19
Carmina Burana	Butler	Orff	1966	55 min.	16
Jardin Aux Lilas	Tudor	Chausson	1967	23 min.	14
Symphony in C	Balanchine	Bizet	1967	28 min.	30
*Ceremony	Butler	Penderecki	1968	30 min.	12
The Four Temperaments	Balanchine	Hindemith	1969	30 min.	25
Les Sylphides	Fokine-Danilova	Chopin	1970	28 min.	24
Raymonda Variations	Balanchine	Glazounov	1971	30 min.	14
Pas De Quatre	Alonso (after Keith Lester) arranged by DeSaa	Pugni	1971	23 min.	4
Icarus	Hoving	Matsushita	1971	13 min.	3
Serenade	Balanchine	Tchaikovsky	1969	30 min.	26
Pas De Trois	Balanchine/Eglevsky	Glinka	1972	15 min.	3
*In Retrospect	Rodham	Britten	1973	30 min.	11
*Eight Movements in Ragged Time	Jones	Joplin	1973	30 min.	10
The Moor's Pavane	Limon	Purcell	1972	30 min.	4
Black Angel	Butler	Crumb	1973	24 min.	15
Swan Lake					
*(Divertissements From Act III)	Petipa-Newton Ashton	Tchaikovsky	1972	50 min.	32
Madrigalesco	Harkarvy	Vivaldi	1973	22 min.	12
Recital for Cello and 8 Dancers	Harkarvy	Bach	1973	33 min.	8
*Children of Darkness	Bewley	Martini	+ 1973	29 min.	7
After Eden	Butler	Hoiby	+ 1973	18 min.	2
Solo for Voice I	Van Manen	Cage	+ 1973	10 min.	2
Opus Lemaitre	Van Manen	Bach	+ 1973	30 min.	16-20
Metaphors	Van Manen	Lesur	+ 1973	25 min.	12

\* Indicates the ballet was a new work choreographed especially for The Pennsylvania Ballet

+ New this season (1973-74)

## PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Meadow Brook Music Festival	Rochester, MI	Jul. 5-9, 1972
Temple University Music Festival Institute	Ambler, PA	Jul. 13-15, 1972
The Pittsburgh Ballet Theatre, Inc.	Pittsburgh, PA	Oct. 27-29, 1972
Kutztown State College	Kutztown, PA	Nov. 27, 1972
New York City Opera	New York, NY	Feb. 28, Mar. 6,9,16,25, 1973
The Williamsport Area Community College	Williamsport, PA	Apr. 5, 1973
The Pennsylvania State University	University Park, PA	Apr. 7, 1973
Indiana University of Pennsylvania	Indiana, PA	Apr. 9, 1973
Washington-Jefferson College Arts Festival	Washington, PA	Apr. 11, 1973
Pennsylvania Ballet Association	Pittsburgh, PA	Apr. 8-13, 1973
Fulton Opera House	Lancaster, PA	Apr. 21, 1973

# THE PITTSBURGH BALLET THEATRE (1969)

Artistic Director: Nicolas Petrov

Booking Manager: Rod J. Rubbo  
The Pittsburgh Ballet Theatre, Inc.  
244 Boulevard of the Allies  
Pittsburgh, Pennsylvania 15222  
(412) 281-0360

Company Manager: Same as booking manager

## MINIMUM WEEKLY FEES:

Inside continental United States	\$17,000
Outside continental United States	\$28,000

If live music, sponsor must provide orchestra, and add \$1,200 to above fees for Music Director/Conductor.

**AVAILABILITY:** Open — Mar. 1, 1975 — Apr. 30, 1975.

**TOURING PERSONNEL:** 34 dancers; technical director; costume coordinator; lighting designer; stage manager; Artistic Director and Company Manager always tour with the company. If live music, sponsor must provide orchestra.

**PERFORMING SPACES:** Minimum area, 36x27; masked off stage space and entrances; piano required; gymnasium, fieldhouses, or concert hall acceptable as alternative to proscenium; company will consider performing outside on a completely solid and reinforced stage (36x27), with well lighted backdrop, dressing rooms, and bath rooms.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Company needs the performing area for company class and rehearsals 24 hours in advance of the first activity.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** 6 color slides suitable for TV ads (\$12); no charge for the following: 50 posters (12x24); 10 black and white glossy photos; prepared radio advertisements; press stories; biographies; company history; and reprinted reviews.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performance	Company	Minimum stage 35x30; dressing rooms; offstage space; minimum 40' fly space; well lit	
Open Dress Rehearsals	Company		Must be arranged by Company Manager; takes place during full run-through on stage
Lecture-Demonstration	Ballet Master or Ballet Mistress and Company Manager	Minimum stage 30x25; dressing rooms; piano well tuned; well lit	For elementary, junior and senior high school and adult audiences
Master Classes	Artistic Director or Ballet Master or Mistress	Studio or gym with ballet barres	For all levels
Lectures and Seminars on Choreography	Artistic Director or Ballet Master		

**COMPANY NARRATIVE:** Founded in 1969, the Pittsburgh Ballet Theatre has become the Steel City's first resident ballet company. Employing dancers of all races and from seven countries, the Pittsburgh Ballet Theatre provides a showcase of dancers from all over the world.

The company presents both classical and contemporary works in its repertory, featuring the full length ballets, "Nutcracker", "Coppelia", "Swan Lake", "Cinderella", and "Romeo and Juliet."

The Pittsburgh Ballet Theatre plans its residency programs around the full-length ballets, supplemented by its shorter works, as well as master classes, open rehearsals, lecture-demonstrations and children's performances.

A better understanding of the interworkings of this large arts organization can be obtained through the lectures and seminars given by the company's management and technical staffs on all aspects of the ballet.

Through the dance touring programs, the Pittsburgh Ballet Theatre strives to provide to institutions and to communities, programs which will increase their awareness, enjoyment, and understanding of dance as an art form.

# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Swan Lake — 4 Acts	Franklin	Tchaikovsky	1971	2½ hrs.	40
Cinderella — 3 Acts	Petrov	Prokofiev	1973	2½ hrs.	35
Romeo & Juliet — 3 Acts	Petrov	Prokofiev	1971	2½ hrs.	35
Coppelia — 3 Acts	Saint Leon Cecchetti	Delibes		2½ hrs.	30
Nutcracker — 2 Acts	Ivanov	Tchaikovsky	1968	2 hrs.	35
Jeu De Cartes — 3 Acts	Petrov	Stravinsky	1973	30 mins.	30
Petrouchka — 3 Scenes	Fokine	Stravinsky	1971	40 mins.	35
Rite of Spring — 2 Acts	Petrov	Stravinsky	1972	45 mins.	38
Alice — 2 Acts	Page	Collage	1971	30 mins.	30
Carmen — 1 Act	Page	Bizet	1970	45 mins.	21
Les Sylphides — 1 Act	Fokine	Chopin	1968	20 mins.	18
Contrast — 1 Act	Banovitch	Setler	1974	20 mins.	16
Scenes de Ballet — 1 Act	Petrov	Stravinsky	1972	20 mins.	17
Carmina Catulli — 1 Act	Page	Orff	1973	50 mins.	30
Night on Bald Mountain — 1 Act	Petrov	Moussorgsky	1970	20 mins.	14
Peter & The Wolf — 1 Act	Petrov	Prokofiev	1970	20 mins.	12
Pas de Dix — 1 Act	Balanchine	Glazounov	1972	17 mins.	10
Walpurgis Nacht — 1 Act	Petrov	Gounod	1970	15 mins.	25
Romeo & Juliet — 1 Act	Page	Tchaikovsky	1973	17 mins.	10
Pas De Quatre — Swan Lake	Franklin	Pugni	1968	all 5-10 mins.	4
Suite de Danses Moldaves	Petrov	Golperin	1972		12
Georgian Suite	Petrov	Khatchaturian	1972		6
Gopak	Petrov	Golperin	1971		12
Spectre de la Rose	Fokine	Maria von Weber	1972		2
Escape	Moiseyev	Chopin	1970		2
Bolero	Page	Ravel	1973		20
Thais	Johnson		1973		2
Nocturne	Bockman	Debussy	1967		2
Carmina Burana	Page	Orff	1971		2
Don Quixote	Gorsky	Minkus	1970		2
Esmeralda	Perrot	Pugni	1969		2
Spring Waters	Messerer	Rachmaninoff	1969		2
William Tell	Bournonville	Rossini	1970		2
Corsaire	Petipa	Drigo	1969		2
Blue Pas de Deux	Bochamnn	Kayan	1970		2
Sugar Plum — Nutcracker	Ivanov	Tchaikovsky	1968		2
White Pas de Deux — Nutcracker	Petrov/Ivanov	Tchaikovsky	1968		2
Balcony Scene — Romeo	Petrov	Prokofiev	1971		3
White Swan — Swan Lake	Petrov/Franklin	Tchaikovsky	1970		2
Black Swan — Swan Lake	Petrov	Tchaikovsky	1970		2
Concertino Pourtois	Franklin after Ivanov		1972		3
Grand Pas de Deux — Coppelia	Saint-Leon Cecchetti	Delibes			
The Astronaut — Alice	Page	Collage	1971		2
Gypsy — Alice	Page	Collage	1971		2
Pas de Deux — Carmen	Page	Bizet	1970		4
Les Sylphides	Fokine	Chopin	1968		2
Ninth Symphony	Petrov	Beethoven	1972		2
Vilia Merry Widow	Page	Lehar	1971		2

## PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Crafton Arts Association	Crafton, PA	Aug. 10, 1972
West Virginia University	Morgantown, WV	Aug. 16, 1972
Bethany College Student Renner Union	Bethany, WV	Sep. 30, 1972
Latrobe Arts Group	Latrobe, PA	Nov. 19, 1972
Slippery Rock State College Activites Board	Slippery Rock, PA	Dec. 12, 1972
Johnstown, Symphony	Johnstown, PA	Dec. 27, 1972
Mon Valley Progress Council, Inc.	Charleroi, PA	Feb. 4, 1973
Clarion State College	Clarion, PA	Feb. 24, 1973
Franklin Township Area AAUW	Murrysville, PA	Mar. 9, 1973
Somerset Welfare League	Somerset, PA	Mar. 30, 1973
Bedford County Hospital Auxilliary	Bedford, PA	Mar. 31, 1973
Seton Hill College	Greensburg, PA	Apr. 4, 1973
Wheeling College	Wheeling, VA	Apr. 8, 1973
Santo Domingo Arts Association	Dominican Republic	Apr. 30-31, 1973
University of Puerto Rico	San Juan, PR	May 2-4, 1973



# ELEO POMARE DANCE COMPANY (1958)

Artistic Director: Eleo Pomare

Booking Manager: Vincent Wagner  
Kazuko Hillyer International, Inc.  
250 West 57th Street  
New York, New York 10019  
(212) 581-3644

Company Manager: Virgil Akins  
Eleo Pomare Dance Company  
325 West 16th Street  
New York, New York 10011  
(212) 675-1136

MINIMUM WEEKLY FEES: East of the Mississippi (includes MN, LA, PR, VI) \$ 9,500  
West of the Mississippi (includes AK, HI, GU, AS) \$10,500

AVAILABILITY: Open

TOURING PERSONNEL: 10-12 dancers; stage manager; tour manager; Artistic Director always tours with the company; Company Manager occasionally tours with the company.

PERFORMING SPACES: Company will perform under most conditions; only factor is the safety of the dancers. Company will consider performing outside; only factor is the safety of the dancers. Performing space of 20x15 feet.

COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY: No preset conditions.

PUBLICITY SERVICES OFFERED BY THE COMPANY: No charge for the following: posters (14x22); flyers (6x9); black and white glossy photos; film — "Blues for the Jungle" (45 min.); press stories; magazine stories and reviews.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	Entire Company	Performing space 20x15	none
Open Rehearsals	Entire Company	none	none
Mini-Concert	6-8 Dancers	none	none
Lecture-Demonstration	6-8 Dancers	none	none
Master Class	Artistic Director	none	none
Technique Classes Adv-Int-Beg	Artistic Director/ Dance Captain	none	none
Sound Collage for Dance	Managing Director	none	none

## COMPANY NARRATIVE: CURRENT SCOPE AND ACTIVITIES

The EPDC is an integrated but predominantly Black modern dance company of 12 dancers plus staff. The company travels fully equipped and utilizes 8-12 dancers for each full-length program, depending on the choice of repertoire. The range of the repertoire extends from "neo-classical" works by Bach and Handel to contemporary dances to electronic music or specially composed "sound collages."

## FEATURES OF SPECIAL INTEREST

A feature of the company and its repertoire is emphasis on works of dramatic and contemporary content which create audience involvement. This quality of involvement — apart from the artistic values and achievements of the company — makes the college audience a significant segment of the company's performing season. Because of several works in the repertoire that draw on the cultural heritage and the experience of the Black, the company has performed for mixed audiences and special "inner city" programs. At present, these latter activities represent, however, only a modest part of the company's total engagements.

## LECTURE DEMONSTRATIONS AND MASTER CLASSES

The company frequently combines a lecture-performance with its regular performance program. Explanations are always provided by Mr. Pomare himself, with topics covering such subjects as his own work and style, dramatics "dance-theatre," work in progress, American modern dance as an original art form, Black influences and heritage in contemporary dance, and others. Additional program features include master classes for advanced and intermediate dancers taught by Mr. Pomare, open rehearsals, and lecture-demonstrations on how to make original sound collages for dance.

# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Cantos	Pomare	Hovhaness	1958	10 min.	1
Missa Luba	Pomare	Congolese Mass	1965	20 min.	10
Blues for the Jungle	Pomare	Brown, Belafonte, Mingus, Traditional, Special Sound Collages by Levy	1966	45 min.	12
Gin, Woman, Distress	Pomare	Smith	1966	8 min.	1
Las Desenamoradas	Pomare	Coltrane	1967	15 min.	8
Climb	Pomare	Kelemen	1967	8 min.	1
Hex	Pomare	Partch	1967	8 min.	1
Narcissus Rising	Pomare	Sound Collage by Levy	1968	10 min.	1
Over Here	Pomare	Reagan, White Spirituals, Hopi Indian, Franklin, U.S. Army Band	1968	15 min.	6
Passage	Pomare	Fellegara	1968	8 min.	1
Radiance of the Dark	Pomare	Edwin Hawkins Singers	1969	15 min.	8
Movements for Two	Pomare	Subotnick	1970	10 min.	2
Sunday Afternoon in May	Pomare	Sound Collage by Levy	1971	6 min.	1
Movements	Pomare	Subotnick	1971	10 min.	6
Burnt Ash	Pomare	Sound Collage by Levy	1971	15 min.	12
Another Shade of Blue	Pomare	Flack, Collins, Nyro, Traditional	1971	12 min.	8
Roots	Pomare	Southern Folk Heritage, Holiday, Giovanni	1972	15 min.	1

## NEW DANCES

Ancient Voices	Pomare	Crumb	1973	30 min.	9
Unnamed	Pomare	Saunders/Tape Collage	1973	30 min.	9

## PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Livingston College	Salisbury, NC	Sep. 26, 1972
North Carolina Wesleyan	Rocky Mount, NC	Sep. 28, 1972
Muskingum College	New Concord, OH	Nov. 9, 1972
Detroit Metropolitan Dance Project	Detroit, MI	Nov. 15, 1972
Northern Michigan University	Marquette, MI	Nov. 28, 1972
Kansas State University	Manhattan, KS	Nov. 29, 1972
Kennedy Center	Washington, DC	Dec. 4, 1972
Indiana University of Pennsylvania	Indiana, PA	Jan. 29, 1973
St. Paul's School	Concord, NH	Feb. 3, 1973
University of Puerto Rico	San Juan, PR	Feb. 10, 1973
St. Croix Jazz Society	St. Thomas, VI	Feb. 15, 1973
St. Croix Jazz Society	St. Croix, VI	Feb. 17, 1973
Muskegon Community College	Muskegon, MI	Mar. 17, 1973
St. Mary's College	Notre Dame, IN	Mar. 19, 1973
University of Kansas	Lawrence, KS	Apr. 6, 1973

# PORTLAND DANCE THEATER (1970)

Artistic Director: Jann McCauley

Booking Manager: Miles Turner  
P.O. Box 93  
Portland, Oregon 97207  
(503) 248-9101

Company Manager: Same as booking manager

## MINIMUM WEEKLY FEES:

OR, WA, ID	\$3,400
CA, NV, UT, MT, WY, CO, AZ, NM	\$3,800
ND, SD, MN, WI, NB, KS, IA, IL, MO, AR, OK, TX	\$4,000

Geographic availability: limited to states for which fees have been quoted.

AVAILABILITY: Open

**TOURING PERSONNEL:** 7 dancers (includes Artistic Director, Rehearsal Director, School Director), Business Manager; Technician/Stage Manager; Artistic Director always tours with the company; Company Manager occasionally tours with the company.

**PERFORMING SPACES:** Minimum stage space required: 30'x30'. Alternatives: Dance studios which are equipped for performances; should include 3 wings on each side. Gym Event: Concert choreographed especially for gymnasiums, requiring standard gymnasium space. Alternatives: Galleries or museums with minimum 60'x50' space.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Space: classes—any reasonable studio space; rehearsals—wherever performance is to be. Time: classes—minimum of 1½ hours per day; rehearsal and technical—3 hours per performance or lecture-demonstration in each location.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** 200 posters (12x17) cost \$50, 800 flyers (8½x11) cost \$60; 20 black and white glossy press photos cost \$50; prepared radio advertisements; written public service announcements; press stories. Sponsor pays for postage.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concerts	Entire Company	Minimum 30'x30'; wood floor; adequate lighting; crew of two	2 hrs. max.; 3 hrs preparation time in location
Lecture-Demonstrations	Entire Company	As above	1½ hr. max.; as above
40-minute Children's Concert	Entire Company	As above	Usually grades 1-6
Lecture	3 Company Members	Lecture-hall, no technicians	1 hr max.; audiences of adult non-dancers
Seminar	Entire Company	As above	1 hr max.; usually for dancers & choreographers
Master Modern Dance Classes	3 Company Members	Large studio or gym; wood floor	2 hrs max.; max. 50 students
Master Jazz Dance Classes	2 Company Members	As above	1¾ hr max.; max 50 students
Improvisation & Composition Classes. Other classes as a possible subst. for Master Classes: Men's, Children's, Group Movement; Ballet	1 Company Member	As above	As above

**COMPANY NARRATIVE:** The Portland Dance Theater was founded in 1970 with the objective of establishing in Oregon a resident company of professional dancers, flexible enough to present a variety of styles and techniques of dance to audiences of every kind. The company provides a means for dancers to study, perform and choreograph without having to resettle in cities where dance already thrives.

The company is organized democratically, with each member responsible for a particular job. Its repertory includes as many styles as there are choreographers in the company, with particular emphasis placed on the production of dance native to its Northwest environment.

Company members come from a variety of geographical locations and have trained with many dance teachers. Its repertory includes dances ranging from very short pieces for children to longer works including different styles of modern dance, ballet and jazz dance, among them pieces composed by outside choreographers from San Francisco and New York.

The Portland Dance Theater has performed in grade schools, as one of the dance groups in the nation affiliated with Young Audiences, Inc.; in high schools, colleges, galleries and museums; and for private organizations, as well as producing its own concerts. Activities include formal concerts, lecture-demonstrations, seminars, lectures, a Gym Event, and master classes in residence.

# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Performance	McCauley	Nitzsche	1973	10 min.	3
William and Emily	McCauley	Iron Butterfly	1972	8 min.	2
Chromo	McCauley	Lennon	1972	12 min.	8
Solo for Someone	McCauley	Lennon	1971	18 min.	9
Much aeiou about nothing	McCauley	vowel sounds	1970	5 min.	5
Collonades, Convergences, Collage	Patton	Haydn	1973	15 min.	6
Untitled	Patton, McCauley	Milhaud	1973	15 min.	11
Interlude with an Ironing Board	Patton	Silence	1971	2 min.	1
The Here Last Bead Game	Patton	tape collage	1971	11 min.	7
Scene Shift	Lamhut	tape collage	1972	15 min.	9
On a Sea of Midnight	Peterson	Lateef	1973	12 min.	7
Preludes Intimes	Peterson	Salzedo	1973	12 min.	6
Backgammon to Bach	Merrill	Bach	1972	15 min.	8-10
Mother	Merrill	dancers' vocal	1973	5 min.	2
Series 5	Emel	Rajaimakers	1969	8 min.	3
Labyrinth	Emel	Funk & Svoboda	1973	7 min.	5
Are you Sitting or Standing	Bastrum	Funk & Svoboda	1973	10 min.	5
Not All Birds Fly	Bastrum	Patch of Blue (soundtrack)	1968	5 min.	4
Afternoon Dance	Evleshin	dancers' vocal & silence	1970	8 min.	7
Improvisations					
Call the Next Witness	Company	dancers' vocal	1970	4 min.	4
Shapes and Shapes	Company	dancers' vocal	1970	5 min.	3
Chairs	Company	vocal by dancers	1970	5 min.	6-11
For Children					
Prelude to Concert	McCauley	Diamond	1973	4 min.	6-11
Rhythm Machinations	Evleshin	audience	1970	4 min.	any number
Sound Machinations	McCauley, Emel	audience	1970	4 min.	any number
Jabberwocky	Gedney	Carroll	1967	2 min.	2

# PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Corvallis Art Center	Eugene, OR	Oct. 20, 1972
Aloha High School	Aloha, OR	Feb. 13, 1973
Clackamas Community College	Clackamas, OR	Feb. 15, 1973
Young Audience	Sweet Home, OR	Feb. 15, 1973
Young Audience	Molalla, OR	Apr. 19, 1973
Young Audience	Vancouver, WA	Apr. 25, 1973
Marylhurst College	Marylhurst, OR	Apr. 30, 1973



# KATHRYN POSIN DANCE COMPANY (1970)

Artistic Director: Kathryn Posin

Booking Manager: Directional Concepts Dance  
Theatre Foundation, Inc.  
39 Jane Street  
New York, New York 10014  
(212) 675-0249

Company Manager: Same as booking manager

MINIMUM WEEKLY FEES: East of the Mississippi including MN, PR, VI: \$5,250  
West of the Mississippi including LA, AK, HI, GU, AS: \$5,650

AVAILABILITY: Open

TOURING PERSONNEL: 7-8 dancers; stage/lighting manager. The Artistic Director always tours with the company. The Company Manager occasionally tours with the company.

PERFORMING SPACES: Large studios with appropriate seating with good sight lines and adequate theatrical lighting are acceptable. Wing space is not necessary. The floor should be appropriate for dancing with bare feet. The company will consider performing outside in a clear space with adequate sight lines and a fairly large, level surface.

COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY: 3-5 hours daily rehearsal preferably in a large dance studio or gym.

PUBLICITY SERVICES OFFERED BY THE COMPANY: No charge for the following: black and white glossy press photos; press stories. Also available are posters (14x22) and flyers (6x9) for shipping charges only.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performance	Entire Company	Contact Company Manager for information	
Dance Demonstration	Entire Company	Large studio or stage	
Technique Class (modern) a. Neo-Cunningham b. Limon c. Graham	Company Member	Large gym or studio	Accompanist on piano
Technique Class (ballet)	Company Member	Dance studio with barres	Accompanist on piano
Improvisation	Company Member	Large studio or gym	
Composition Workshop (and performance by students of own work if residency is one week or longer)	Artistic Director	Large studio or gym	
Staging of large work from repertory with students (if residency is one week or longer)	Entire Company	Large studio or stage	

**COMPANY NARRATIVE:** The Kathryn Posin Dance Company presents an evening-length work revolving around one idea such as the work "Prism" or the work "Subway". Three evening-long works contain solos, duets and group pieces which can also be presented separately. Original music as well as rock music, Bach and sounds made by the dancers are used.

The style ranges from abstract modern dance to balletic modern dance to the rock idiom. There is comedy, social satire as well as modern dance in its most abstract form. The seven dancers have worked together for three years. They have previously danced with the Anna Sokolow, Jose Limon, Martha Graham and Viola Farber companies, the Utah Repertory Dance Theatre, The Juilliard Ensemble, the American Ballet Company and the Metropolitan Opera Ballet. They offer diversity of techniques to teach. The entire company will stage and perform with the students a large work from repertory if the residency is one week or longer.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
The Black Dance	Posin	Led Zeppelin	1971	8 min.	6
Days	Posin	Nurock	1971	12 min.	1
The White Dance	Posin	Bocherini/Riley	1972	10 min.	6
Prism	Posin	Riley	1972	23 min.	7
Times Square	Posin	Starr	1972	8 min.	6
Port Authority	Posin	Nurock	1973	8 min.	6
Ghost Train	Posin	Monk	1973	8 min.	8
Ich Ruf Zu Dir	Posin	Bach	1973	7 min.	1
Duet	Posin	Bach	1973	4 min.	2
2 Solos	Posin	Bach	1973	4 + 4 min.	2
Getting Off	Posin	Bach	1973	8 min.	7

**Note:** Prism, a full evening work, includes Black Dance, White Dance, and Prism with connecting interludes. Subway, another full evening work, includes Prism, Times Square, Port Authority, Ghost Train and Getting Off with connecting interludes.

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
University of Wisconsin	Milwaukee, WI	Nov. 9-10, 1972
Eldridge Park Public Schools	Princeton, NJ	Feb. 5, 1973
Etudes et Rencontres Artistique	Geneva, Switzerland	Jun. 21, 28, 1973

# DON REDLICH DANCE COMPANY (1966)

Artistic Director: Don Redlich

Booking Manager: Sheldon Soffer Management, Inc.  
130 West 56th Street  
New York, New York 10019  
(212) 757-8060

Company Manager: Same as booking manager

## MINIMUM WEEKLY FEES:

East of the Mississippi (including MN & LA)  
West of the Mississippi (also: AK, HI, GU, AS, PR, VI)

## First Week

\$7,000  
\$7,500

## Each Additional Week

\$6,500  
\$7,000

AVAILABILITY: Open

TOURING PERSONNEL: 5 dancers; stage manager; Artistic Director always tours with the company; Company Manager never tours with the company.

PERFORMING SPACES: Concert (stage space) proscenium or thrust stage acceptable to company; Lecture-demonstration (stage space) proscenium or thrust stage, arena stage or gymnasium/studio that is 30x50 acceptable to company. The company will consider performing outside with surfaced space and technical facilities.

COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY: Space: wood floor 30x50; Time: 1½ hours daily.

PUBLICITY SERVICES OFFERED BY THE COMPANY: No charge for the following: posters; flyers; black and white glossy press photos; press stories

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	Entire Company	Proscenium or thrust stage; lighting, sound draperies, and crew	Adult audience
Concert	Entire Company	Same as above	Young audience
Lecture-Demonstration	Entire Company	Stage, gym sound system	All ages
Technique Class	Entire Company	Wood floor, 30x50 space; drums	40 students; beginning, intermediate, and advanced levels
Improvisation	Entire Company	Same as above	25 students; all levels
Composition	Artistic Director	Same as above	25 students; all levels
Movement for Actors	Two Company Members	Same as above	25 students; all levels
Fundamentals of Movement	Two Company Members	Same as above	15 students; all levels
Repertory	Entire Company	30x50 space; tape recorder	20 students; intermediate and advanced level
Rhythmic Analysis	Artistic Director	30x50 space; drum	20 students; intermediate and advanced level
Lighting for Dance	Stage Manager	Stage space	20 students; open

COMPANY NARRATIVE: The Don Redlich Dance Company consists of five dancers performing group dances, trios, duets and solos. Mr. Redlich's works combine dance with film, sound, light and color. In *Jibe*, the dancers perform to a percussive score by Norma Dalby, while a film is simultaneously superimposed onto the dancers and cys. *Dance for One Figure, Four Objects and Film Sequence* is a solo work with film to the music of Corelli. Here, Mr. Redlich dances on stage and also in the film. The repertory is varied, including works of both serious and comic intent. The essays of Joan Didion accompany *Slouching Towards Bethlehem* as the dancers make a mess with paper and paint. Other pieces are *Passin' Through*, built on American Folk material; *Opero*, which is a spoof on opera; *Estrange*, a work which is dramatic and neurotic in style and the humorous duet, *Cahooots*. The aim of the repertory is to present a diversified view of the contemporary dance scene.

The Lecture-Demonstration is conducted by Mr. Redlich and his company. The goal is to present "A Way of Looking at Dance" by showing how movement is affected by the changing elements of time, space, and energy. The demonstration includes improvisational forms as well as excerpts from dances.

In Master Classes, emphasis is placed on exploration of movement problems.

The company can also conduct classes or seminars in other areas, namely: movement for actors; dance composition; theory; improvisation and dance lighting.

# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Jibe	Redlich	Dalby	1969	8 min.	5
Opero	Redlich	McDowell	1971	12 min.	5
Estrange Re	Redlich		1972	15 min.	3-5
Two Bagatelles	Redlich	Foss	1973	5 min.	2
Air Antique	Redlich	Foss	1966	5 min.	1
Slouching Towards Bethlehem	Redlich	Essays by Didion	1968	10 min.	5
Cahoots	Redlich		1967	10 min.	2
Couplet	Redlich	Ives	1966	10 min.	2
Harold	Redlich	Arranged	1972	10 min.	1
Passin' Through	Redlich	Traditional	1959	10 min.	1
Forgetmenot	Redlich	Arranged	1965	8 min.	1
Dance for one Figure, Four Objects, & Film Sequence	Nassif	Corelli	1968	10 min.	1
Earthling	Redlich	Debussy	1963	7 min.	1

# PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Connecticut College American Dance Festival	New London, CT	Jul 15-16, 1972
Arts Council of Tulsa,	Tulsa, OK	Oct. 6-8, 1972
Oklahoma State University	Stillwater, OK	Oct. 9-11, 1972
Brandeis University	Waltham, MA	Jan. 4-6, 1973
Community College	Prestonburg, KY	Jan. 18, 1973
Breathitt County Arts Council	Jackson, KY	Jan. 19, 1973
Pikeville Concert Association	Pikeville, KY	Jan. 20, 1973
Madison College	Harrisburg, VA	Feb. 19-21, 1973
University of South Dakota	Vermillion, SD	Mar. 13-15, 1973
South Dakota State University	Brookings, SD	Mar. 20-22, 1973
Augustana College	Sioux Falls, SD	Mar. 20-22, 1973
Boise State College	Boise, ID	Mar. 26-Apr. 6, 1973



# RIRIE-WOODBURY DANCE COMPANY (1972)

**Artistic Directors:** Shirley Ririe  
Joan Woodbury

**Booking Manager:** Jack Paul Lewis  
2020 Nevada Street, # 12  
Salt Lake City, Utah 84108  
(801) 328-6051

**Company Manager:** same as booking manager

**MINIMUM WEEKLY FEES:** West of the Mississippi — \$6,000/week  
Succeeding weeks, west of the Mississippi — \$5,000/week  
East of the Mississippi (including LA and MN) — \$8,000/week  
Succeeding weeks, east of the Mississippi (including LA and MN) — \$5,000/week

**AVAILABILITY:** Limited times available, contact Company Manager for pending times.

**TOURING PERSONNEL:** 6 dancers; stage manager. The Artistic Director usually tours with the company. The Company Manager never travels with the company.

**PERFORMING SPACES:** Formal stage or gymnasium is preferred.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** The company needs a block of at least 4 hours each day for company class and rehearsals. This can be in a classroom (20'x30' minimum, wooden floor), multi-purpose room, or gymnasium. On a performance day of a concert, adult demonstration-concert, or children's lecture-demonstrations (depending upon the time of the performance), the company needs 12 hours in the performing space for lighting setups, cue setting, spacing, and technical rehearsal.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: 200 posters (18x22); 8 black and white glossy press photos; films; press stories. Also available are: color slides suitable for TV ads (\$2.50 each); film clips suitable for TV ads (\$5.00 each).

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	Artistic Director	Theatre (30x30); full technical equipment and crew*	Dancers must be free day of performance (12 hours prior to performance in theatre)
Children's Demonstration-Concert	Artistic Director	Theatre (30x25); gymnasium which can be darkened; full technical equipment and crew*	Can do 2 concerts in 1 day (12 hours prior to performance in theatre)
Informal Demonstration, Children Participating (1 hour in length)	Artistic Director	Stage (darkened); gymnasium; multi-purpose room; full technical equipment and crew*	Space limits observers, can be done in the round; 2 performances in 1 day (3 hours prior to performance)
Junior High and High School Demonstration-Concert	Artistic Director	Theatre	
Adult Demonstration-Concert	Artistic Director	Theatre (30x30); full technical equipment and crew*	Dancers must be free day of performance (12 hours prior to performance in theatre)
Master Classes Composition Technique Improvisation Children Junior High School High School Adults	Artistic Directors plus Company	Multi-purpose room; gymnasium; classroom, wooden floors preferred	Children — 1 self-contained classroom; space would limit audience seating and viewing; 40 Junior High observers, 40 High School; can have activities conducted simultaneously — depending on availability of company
Teacher Workshops Elementary Junior High Senior High Colleges	Artistic Director plus 1 Master Teacher Teacher	2 drum beaters, 1 tape recorder	40 adults; larger classes possible by arrangement; Junior High — size of space would limit number of participants
Accompaniment Seminars and Workshops	Artistic Director and 1 Master Teacher	Classroom or multi-purpose room; percussion instruments; 2 tape recorders; 1 record player	Space to limit participants; 1 hour preparation time for teachers or performers
Multi-Media	Artistic Directors and Technical Directors	Classroom darkened; multi-purpose room; projectors; 1 tape recorder; slide-making material	1 hour preparation time; Adult; be able to darken; no size limitation
Parent-Children Workshops	Artistic Director and 1 Master Teacher	Gymnasium; multi-purpose room; drums; tape recorder	20-30 parents; 20-30 children

Workshops with Local Artists

\* Lighting; 4 projectors; sound; crew of 4; props; 16mm projector.

**COMPANY NARRATIVE:** The Ririe-Woodbury Dance Company was established as a vehicle by which the performers and educators that belong to it could teach, perform, and choreograph the dance works in an effort to raise the existing dance standards of audiences, students, and artists.

The Ririe-Woodbury Dance Company has participated in both the National Endowment's Artists-in-Schools Program and the Coordinated Residency Touring Program. The past two touring seasons have included 14 residencies sponsored by the National Endowment. In addition, three of the Company's members are approved Dance Movement Teachers for the National Endowment for the Arts/U.S. Office of Education Artists-in-Schools Program/Dance Component.

In presenting dance performances, master classes, and dance workshops in public schools, colleges and universities, and in the community at large, the Ririe-Woodbury Dance Company strives to introduce and educate the students (elementary through college), the teachers (especially those outside the dance media), and the adults to the fact that dance is a vital part of life, and that it heightens one's self-and cultural-awareness.

The company includes 5 to 8 professional modern dancers and works with the beginning, intermediate, and advanced student in large or small class sizes. Each instructional program can be adapted to the participating sponsor's expectations.

The local sponsor should select from the noted alternatives to create a residency that best suits his needs and then contact the Company Manager to determine its feasibility.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Night (From Canticle)	Ririe	Dalby	1968	5 min.	3
Recurrancies	Woodbury	Rorem	1967	6 min.	4
Suite de Danse	Louis	Bach	1958	11 min.	7
Landscapes	Louis	Walker	1964	11 min.	5
Walking Dance	Paxton		1967	5-8 min.	2
Striped Celebrants (Totem)	Nikolais	Nikolais	1958	6 min.	5
Prisms	Ririe	Steiner	1971	8 min.	7
Games People Play	Winterton	Perry/Kingsley	1969	7 min.	6
Play It as It Rings	Woodbury/Ririe	Sound collage/ Woodbury	1970	15 min.	2
Bach Duet (From Fall Gently on Thy Head)	Keuter		1971	3 min.	2
Symbiants	Woodbury	Henri	1969	8 min.	2
Luminaries	Ririe/Woodbury/ Winterton	Collage	1969	8-15 min.	7
Affectionate Infirmitates	Woodbury	Mozart	1971	6-7 min.	9
Bus Stop	Woodbury	Steiner	1971	15 min.	1
Mens Dance	Company	Donovan	1972	5 min.	3
Girls Dance	Company	Donovan	1972	4 min.	4
Clouds	Ririe	Byrd/Moskowitz	1972	7 min.	5
Sesame Seeds and Peas	Woodbury	Woodbury/Winterton/ collage	1972	10 min.	7
Coverings	Woodbury	Steiner	1973	10-15 min.	7
Deeper and to the Right	Pelsmaker	Steiner	1973	6 min.	5
Mideaval	Sanderson	Mideaval Troubador	1973	5 min.	7
Circus	Company	Caliope	1973	5 min.	7
Puppets	Company	Emerson, Lake and Palmer	1973	4 min.	6
Improvisation (Props and Words)	Company		1958-73	5-10 min.	4-6
Dance — Here and Now	Company		1971	50 min.	6
Dance Is For Everyone	Company		1972	50 min.	7
Wash Film	Woodbury/Hallet Steiner		1971	11-16 min.	11

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Arizona State University	Tempe, AZ	Sep. 18-21, 1972
University of Toledo	Toledo, OH	Oct. 14-28, 1972
Intermountain Theatre Convention	Ogden, UT	Nov. 2-3, 1972
Monterey Peninsula College	Monterey, CA	Jan. 11-13, 1973
Glendale Unified Schools	Glendale, CA	Jan. 11-13, 1973
Wayne State University	Detroit, MI	Jan. 14-20, 1973
Columbus School District	Columbus, OH	Feb. 26-28, 1973
Eugene School District	Eugene, OR	Apr. 1-14, 1973

# LUIS RIVERA SPANISH DANCE COMPANY (1970)

**Artistic Director:** Luis Rivera

**Booking Manager:** Sheldon Soffer Management, Inc.  
130 West 56th Street  
New York, New York 10019  
(212) 757-8060

**Company Manager:** Same as booking manager

**MINIMUM WEEKLY FEES:**

First Week	\$6,000
Second Week	\$5,000

**AVAILABILITY:** Open

**TOURING PERSONNEL:** 3 dancers; stage manager; singer; guitarist; pianist (when available); Artistic Director always tours with the company; Company Manager never tours with the company.

**PERFORMING SPACES:** All stage spaces are acceptable as long as the flooring is of wood and is non-slippery. A front view is preferable for the company's performances. Company will consider performing outside on an adequate stage (no concrete flooring), lighting (as well as amplification), and dressing room facilities.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Company rehearsal will vary according to physical conditions of each location and is usually done on-stage; No company class will be held on a daily basis.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: posters (14x22); flyers (7x11); black and white glossy photos; press stories.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performance	Company	Full technical and crew requirements; tape and audio equipment.	None
Lecture-Demonstration	Artistic Director and/or Company Members	Non-slippery wood floor; If large auditorium or hall, a microphone will be needed.	Set-up: at least one hour before audience has assembled
Master Spanish Dance Class (including heel work (zapateado), castanets and general Spanish dance technique)	Artistic Director and/or Company Members	Non-slippery wood floor; size dependent on number of students involved; preferably with mirrored wall	Set-up: ½-1 hour before class time; area should be devoted to actual participants (no observers)

**COMPANY NARRATIVE:** The Luis Rivera Spanish Dance Company presents a panorama of Spanish dance — from 16th century court; regional (folk); classical and semi-classical; modern and flamenco. The scope of music and dance of Spain as it was and as it is presented in the authentic style and costume of the period.

Lecture-demonstrations for adults and children are geared accordingly. Master classes are also available; these would include techniques of heelwork (zapateado) and castanets. The company can also appear with orchestras.

This young company has carried the culture of Spain to the United States and Bermuda, as well as Newfoundland, Denmark and England. Performances have ranged from school auditoriums to dance festivals and major theatres.

# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Fandango (from the zarzuela, "Dona Francisquita")	Rivera	Vives	1970	3 min.	2
Aires De Cadiz (Alegrias)	Rivera	Popular	1970	7 min.	1
Feria En Malaga (Verdiales)	Rivera	Popular	1970	5 min.	2
Tiempo De Zapateado	Fernandez	Suris	1970	5 min.	3
Castilla	Rivera	Albeniz	1970	4 min.	1
Cerebrum (adagio from "Concierto de Aranjuez")	Rivera, Walling, assistant	Rodrigo	1970	10 min.	3
Orgia	Rivera	Turina	1970	4 min.	1
Danza No. 1 (from the opera, "La Vida Breve")	Rivera	De Falla	1970	5 min.	1
Viva La Jota!	Rivera	Montorio-Olmedo	1970	5 min.	3
Encuentro En La Noche (Seguiriyas)	Rivera	Popular	1970	7 min.	2
Fantasia Madrilena (Caracoles)	Rivera	Popular	1970	7 min.	3
Con Mi Soledad (Soleares)	Rivera	Popular	1970	8 min.	1
Intermezzo (from the opera, "Goyescas")	Rivera	Albeniz	1971	5 min.	2
Lamento Minero (Tarantos)	Rivera	Popular	1971	5 min.	1
En El Palacio Real	Rivera	Milan-Narvaez	1972	5 min.	3

# PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Newfoundland Arts & Culture Centre	Newfoundland, Canada	Jul. 8-15, 1972
Jacob's Pillow Dance Festival	Lee, MA	Aug. 15-19, 1972
Ray Adams Agency	Newcastle, PA	Nov. 28, 1972
Elyria Community Concert Association	Elyria, OH	Nov. 29, 1972
Snider Productions	Springvale, ME	Apr. 2, 1973



# ROD RODGERS DANCE COMPANY (1963)

Artistic Director: Rod Rodgers

Booking Manager: Helen Cash  
c/o Rod Rodgers Dance Company  
655 West 183rd Street  
New York, New York 10033  
(212) 568-4270  
(212) 924-7560

Company Manager: Same as booking manager

## MINIMUM WEEKLY FEES:

	First Week	Second Week	Third and Each Succeeding Week
East (ME, NH, MA, RI, CT, VT, NY, NJ, PA, DE, DC, WV, VA, NC, SC, OH, KY, TN, IL, IN, WI, MI, MD)	\$10,600	\$ 9,540	\$8,480
Central (ND, MN, SD, NB, KS, OK, IA, MO, AR, LA, MS, AL, GA, FL)	\$11,200	\$10,080	\$8,960
Mid-West (MT, WY, UT, CO, NM, TX)	\$11,600	\$10,440	\$9,280
West (WA, OR, ID, CA, NV, AZ, AK, HI, GU, AS, PR, VI)	\$12,200	\$10,980	\$9,760

AVAILABILITY: Available, except: Jan., Feb., Mar., 1975

**TOURING PERSONNEL:** 9-12 dancers; stage manager; assistant stage manager; technical assistant (optional); 3 musicians (optional). The Artistic (and executive) Director occasionally tours with the company. The Company Manager never travels with the company.

**PERFORMING SPACES:** The company is able to mount performances in gymnasiums, studios, arena stages, etc., as long as they are informed in advance. The company will consider performing outside — being adaptable to most situations and performance areas, if informed of these conditions in advance of the performance.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** A space, outside of the theatre stage, where the company might schedule rehearsals, etc. for their own purposes; after class hours, in a gymnasium or studio, or in an all-purpose recreation room reasonably free of traffic and with a decent floor — free of supporting poles.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: posters (11x22); flyers (8½x14); black and white glossy press photos; color slides available for TV ads; prepared radio advertisements; press stories; assorted press information.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	8-12 Dancers	Minimum space — 32x24 for full company; wood floor; normal area to accommodate works with sets is 40x34	Minimum space presents limitations on repertoire, but a full length program can be presented; past experience indoor situations
Concert (Chamber Size)	5-7 Dancers	Space: 32x24 (minimum)	
Lecture-Performance	Choreographer with Assistant(s)	Lecture-performances emphasizing excerpts from larger works and mini-space works can be presented in a still smaller area	
Chamber Performance and Discussion of Works	4-6 Dancers	Space: 32x24 (minimum)	Demonstration and dialogues concerning the motivation behind the development of the Rod Rodgers Dance Theatre
Workshops and Master Classes	Rod Rodgers and/or Company Member	Dance studio or gymnasiums (all-purpose rooms are also utilized)	Size of facility depends on number of participants (level of class depends on capabilities of participants)
Programs for Young Audiences	4-12 Dancers	32x24 (minimum)	Can be given in public school auditoriums or gymnasiums, for children of all ages and grade levels

Please Note: Company provides sponsors with a list of technical specifications.

**COMPANY NARRATIVE:** This was one of the first American dance companies under the direction of a Black artist to establish a base of recognition for something other than ethnic or traditional Afro-American styles. It is possible, however, to arrange an entire program which features music and political ideas that are drawn from the Black American experience. This is an eclectic theatre concept, as vignettes are drawn from a variety of sources and different styles.

This repertoire, which features works by the company's founder-director, Rod Rodgers (as well as pieces by members of the company) is geared toward both adult and young audiences and sophisticated dance buffs as well as people in the streets.

The programming is flexible and may be arranged to fit the particular needs of the sponsor; presented in fully-equipped theatres or in locations not intended originally to accommodate theatre productions.

When fully utilized in community-oriented or college residencies, the company offers classes and workshops in jazz, modern and Afro-Haitian techniques. Also featured are session in performing styles where the class learns excerpts from the company repertoire.

Aside from his work as a choreographer and director, Rod Rodgers is a writer and lecturer.

In some instances it is possible to schedule simultaneous teaching and performing activity, where the company can be divided into groups.

Residency activities may include any combination of:

- Full Company Concerts
- Chamber Concerts
- Informal or Formal Lecture-Demonstrations
- Performance and Discussion
- Lectures
- Repertoire Workshops
- Workshops Involving Student Creative Work
- Discussion Sessions Designed for Non-Dancers

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Harambee!	Rodgers	Barrajanos	1970	20 min.	9
Rhythm Ritual	Rodgers	Smart	1972	16 min.	9
In High Rise Shadows	Rodgers	Sharock	1972	20 min.	11
Need No Help	Rodgers	Simpson	1973	8 min.	4
Box	Rodgers	Smart	1972	12 min.	2
Shout	Rodgers	Hathaway	1971	6 min.	1
To Say Goodbye	Rodgers	Cohen	1970	5 min.	2
Dances in Projected Space	Rodgers	Watson	1970	16 min.	5
Tangents	Rodgers	Cowell/Harrison	1968	15 min.	3
Dance Poems Black	Rodgers	Varied	1968	80 min.	5-7
Brown, Negro					
The Conjuring	Rodgers	Stockhausen/ Ussachevsky/Cowell Davidovsky	1967-8	15 min.	5
Workout	Rodgers	Withers	1973	8 min.	4
Trajectories	Rodgers	Castigliani	1967	12 min.	6
Percussion Suite	Rodgers	no music	1965	12 min.	7
Inventions	Rodgers	no music	1964	15 min.	1 or 2
Mudbird	Lamb	Kingsley	1966	5 min.	1
Women's Solo	Hall	Franklin	1973	5 min.	1

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Metro Arts and Detroit Adventure	Detroit, MI	Jul. 1-6, 1972
Rutgers University	Newark, NJ	Aug. 9, 1972
Wyandanch High School	Wyandanch, NY	Aug. 11, 1972
University of Maine	Farmington, ME	Sep. 19-21, 1972
Atlantic City High School	Atlantic City, NJ	Nov. 2, 1972
Detroit Repertory Dance Theater Project and New Detroit, Inc.	Detroit, MI	Nov. 15-18, 1972
Southeastern Massachusetts University	Old Dartmouth, MA	Feb. 16, 1973
State University at Brockport	Brockport, NY	Feb. 17, 1973
St. Lawrence University	Canton, NY	Feb. 19, 1973
Great Meadow Correctional Facility	Comstock, NY	Feb. 20, 1973
University of California	Riverside, CA	Feb. 26-28, 1973
University of California	La Jolla, CA	Mar. 2, 1973
Inner City Cultural Center	Los Angeles, CA	Mar. 3, 1973
California State College	Long Beach, CA	Mar. 4, 1973
University of California	Irvine, CA	Mar. 5, 1973
North Carolina Central University	Durham, NC	Mar. 7-8, 1973
Detroit Repertory Dance Theater Project and New Detroit, Inc.	Detroit, MI	Mar. 11-16, 1973
University of Maine	Gorham, ME	Mar. 22, 1973
Nassau Community College	Garden City, NY	Mar. 31, 1973
East Stroudsburg State College	East Stroudsburg, PA	Apr. 14, 1973
Detroit Repertory Dance Theater Project and New Detroit, Inc.	Detroit, MI	Apr. 26-28, 1973
SUNY at New Paltz	New Paltz, NY	May 10, 1973

# PAUL SANASARDO DANCE COMPANY (1963)

Artistic Director: Paul Sanasardo

Booking Manager: Mary Jane Ingram  
HI Enterprises, Inc.  
Suite 1307, 200 West 57th Street  
New York, New York 10019  
(212) 247-4230

Company Manager: Judith V. Hankins  
HI Enterprises, Inc.

MINIMUM WEEKLY FEES: Continental United States, PR, VI \$10,000  
AK, HI, GU, AS, \$12,000  
Each additional week \$ 7,000\*

AVAILABILITY: Open

TOURING PERSONNEL: 10 dancers; production manager; lighting designer; accompanist (4 week residencies only); Artistic Director always tours with the company; Company Manager occasionally tours with the company.

PERFORMING SPACES: Concert performance requires stage space, proscenium preferred, although thrust stage can be used if feasible; Lecture-Demonstration require proscenium stage as preferred, although gymnasium, thrust stage are alternatives; we try to be cooperative in any facility problems the sponsor may have. Company will consider performing outside on a stage, suitable in size and deck and equipped.

COMPANY CLASS REHEARSAL NEEDS DURING THE RESIDENCY: In short residencies there are no Company classes or rehearsal needs. In long (4 week) residencies, space required for Company class and rehearsals must be clean, with proper wood or linoleum floor surface, not slippery. Dressing room facilities must be convenient to the space. Properly lighted; electric outlet for the tape machines; keys provided for access to space (estimated time space to be used 2 hours daily); Stage of theatre, plus crew, ideally required 36 hours prior to performance time, for set-up, hanging, lighting, gelling, focussing, and setting sound levels, spacing rehearsal, and run-through of works. Theatre should be available entire day of performance.

PUBLICITY SERVICES OFFERED BY THE COMPANY: No charge for the following: posters (14x21); flyers (8x11); black and white glossy photos; color slides suitable for TV ads; film — "Cyclometry" (60 minute TV film); press information; and souvenir book/brochure.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
*Concert Performance	Entire Company	Proscenium stage required (32x25).	Available 36 hours prior to curtain
*Lecture-Demonstration	Artistic Director / 7-9 Dancers	Proscenium stage preferred	Available 6 hours prior to curtain
**Technique Classes	Artistic Director & Company Members	Studio-type room or gymnasium	50 students
Seminar	Same as above	Suitable space	None
Publicity interviews (TV, radio, newspapers, magazines)	Same as above	Wherever convenient	May not be in ½ hour before performance
Open Rehearsal	Artistic Director & Company	Site of performance	100 special invitees
**Stage craft and Lighting	Production Manager & Light Designer	Backstage, shop, or studio	May be scheduled only in long residency
*Repertory and Composition	Artistic Director &	Studio	Same as above

\* For these activities, sponsor is to provide needed technical equipment (taped music is usually used for performances — 7½ ips full-track mono).

\*\* May be scheduled simultaneously.

For all performances, classes, lecture-demonstrations, a clean and a resilient floor is needed.

**COMPANY NARRATIVE:** The Paul Sanasardo Dance Company was founded by Sanasardo in 1963. Sanasardo has premiered over thirty ballets of his own, and thirty ballets by members of the Company. Paul Sanasardo is the Artistic Director, and Miss Diane Germaine is his Associate Director.

The style is eclectic, using free, natural movements in a classic manner. The Sanasardo technique is based on classic training, and a barre precedes all classroom work. Residencies of one week are ideal in that several performances may be given, a more fully realized period of study with the dance students and cooperation with the department personnel and the dance climate of the community.

In summer season, a four-week residency is welcomed. The Sanasardo Company has performed such residencies both at the School of Modern Dance, Saratoga Performing Arts Center, and at the Wolf Trap American University Program for Performing Arts, Washington, D.C.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Metallics	Sanasardo	Cowell-Badings	1963	15 min.	3
The Path	Sanasardo	Drews	1972	30 min.	10
Shadows	Sanasardo	Satie, Scarlatti & Bach	1973	20 min	4
Small Prayers	Sanasardo	Drogoz, Pipo, Ohana, Pujol	1973	25 min.	9
Footnotes	Sanasardo	Lester	1970	30 min.	6
Pain	Sanasardo	Lutoslawski	1969	27 min.	10
Cut Flowers	Sanasardo	Serocki	1966	15 min.	5

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
School of Modern Dance	Saratoga Springs, NY	Jul. 29 – Aug. 26, 1972
Hofstra University Institute of the Arts/ Hofstra Dance Company	Hempstead, LI, NY	Nov. 18, 1972
Arizona State University	Tempe, AZ	Jan. 29-31, 1973
Artists Series, University of Wisconsin-Whitewater	Whitewater, WI	Feb. 5-7, 1973
Whitewater	Whitewater, WI	Feb. 5-7, 1973
Lectures and Concerts Committee, University of Wisconsin – La Crosse	La Crosse, WI	Feb. 12-14, 1973
First American College Dance Festival	Pittsburg, PA	Mar. 10-12, 1973
Walnut Street Theatre American Dance Festival	Philadelphia, PA	May 1-3, 1973
University of North Carolina at Greensboro	Greensboro, NC	Jun. 5-14, 1973



# SAN FRANCISCO BALLET (1933)

Artistic Director: Lew Christensen  
Associate Artistic Director: Michael Smuin

Booking Manager: Arthur M. Blum, General Manager  
378 - 18th Avenue  
San Francisco, California 94121  
(415) 751-2141 Cable Address: Franballet  
Telex: 343432

Company Manager: Edward A. Reger, Jr.  
378 - 18th Avenue  
San Francisco, California 94121  
(415) 751-2141

MINIMUM WEEKLY FEES: With Orchestra \$ 42,000/week  
With Sponsor Supplying Orchestra or with Tape - \$ 22,000/week

AVAILABILITY: Open (Sep, Oct 1974 preferred)

TOURING PERSONNEL: 40 dancers; associate artistic director; ballet master; production stage manager; wardrobe mistress; conductor; company pianist; (other musicians depending upon repertoire); master electrician; master carpenter; The Artistic Director occasionally tours with the company; the General Manager and Company Manager always tour with the company.

PERFORMING SPACES: Company will perform in a proscenium space only; Company will consider performing outside if the temperature is not below 65° degrees F.; if resilient floor is provided which may be covered with the Company's touring floor; if acceptable dressing facilities are provided.

COMPANY CLASS AND REHEARSAL NEEDS: 2 studios each measuring 40 x 60, with resilient floor — first studio, 7½ hours/daily; second studio, 6 hours/daily.

PUBLICITY SERVICES OFFERED BY THE COMPANY: The following are offered to the sponsor at no charge: posters (22 x 17); flyers (8½ x 11); black and white glossy press photos; and press stories.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Full Concert	Entire Company	Proscenium Stage-company travels with floor for performances;	
Short Concert (1 hour)	Part of Company (depends on repertoire presented)	travels with minimum lighting and sound equipment (sponsor to provide additional as required).	
Lecture Demonstration	2-8 dancers	Proscenium Stage or Lecture Hall	
Advanced Class	Ballet Master or Associate Director	40 x 60 studio;	Maximum 25 students
Intermediate Class	Ballet Master or Associate Director	40 x 60 studio	Maximum 30 students
Beginning Class	Company Member	40 x 60 studio (all classes require resilient floor)	Maximum 30 students
Technical Theatre	Technical Director	Proscenium Stage and/or Laboratory	Dancers and technical students

**COMPANY NARRATIVE:** Formed in 1933 as an adjunct to the San Francisco Opera, the San Francisco Ballet is the oldest classical ballet company in the United States, tracing its heritage through its current Artistic Director, Lew Christensen, back through Willum Christensen, to its founder, Adolp Bolm.

The Company consists of 40 professional dancers. The repertoire is varied, with new ballets regularly being added. Additions in the 1972-73 Season are "Don Juan", "The Eternal Idol," "Harp Concerto," "Pas de Quatre," and a full-length "Cinderella."

In the 1973-74 Season, the Company, while maintaining the principal Christensen works, plans to add "The Four Temperaments," "Pulcinella Variations," "Mother Blues," "La Sonambula," "There is a Time," and "Les Sylphides."

The present repertoire of the Company lends itself to high school and college performances. The artistic and technical staff serve on the faculty of the San Francisco Ballet School, thus providing a year-round opportunity for development of their teaching skills.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created/ Year Premiered by SFB	Length	Number of Dancers
Nutcracker	Christensen	Tchaikovsky	1892/1944	2 Acts	75
Jinx	Christensen	Britten	1942/1949	27 min.	11
Filling Station	Christensen	Thompson	1939/1951	27 min.	10
Con Amore	Christensen	Rossini	1953	23 min.	18
Symphony in C	Balanchine	Bizet	1947/1961	40 min.	30
Celebration	Gladstein	Luigini	1972	23 min.	8
Cinderella	Christensen/Smuin	Prokofiev	1945/1973	3 Acts	60
Don Juan	Christensen	Rodrigo	1973	45 min.	30
Eternal Idol	Smuin	Chopin	1969/1973	11 min.	2
Harp Concerto	Smuin	Reinecke	1973	22 min.	22
Pas de Quatre	Lester/Dolin	Pugni	1845/1973	15 min.	4
The Shakers	Humphrey	Humphrey	1931/1973	11 min.	13
The Four Temperaments	Balanchine	Hindemith	1946/1974	27 min.	25
Pulcinella Variations	Smuin	Stravinsky	1968/1974	22 min.	24
Mother Blues	Smuin	Russo	1974	21 min.	30
La Sonnambula	Balanchine	Rieti	1946/1974	45 min.	35
There is a Time	Limon	Dello Joio	1956/1974	30 min.	16
Les Sylphides	Fokine	Chopin	1909/1974	22 min.	20

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Long Beach City College	Long Beach, CA	Oct. 12, 1972
Golden West College	Huntington Beach, CA	Oct. 13-15, 1972
Cypress College	Cypress, CA	Oct. 17, 1972
Glendale College	Glendale, CA	Oct. 20, 1972
Southwestern College	Chula Vista, CA	Oct. 22, 23, 1972
Citrus College	Azusa, CA	Oct. 25, 1972
Santa Ana Junior College	Santa Ana, CA	Oct. 27, 1972
Los Angeles Pierce College	Woodland Hills, CA	Oct. 28, 1972
San Joaquin Delta College	Stockton, CA	Oct. 31, 1972
Allen Hancock College	Santa Maria, CA	Nov. 2, 1972
Pioneer Auditorium Theatre	Reno, NV	Nov. 3,4, 1972

# SAN FRANCISCO DANCERS' WORKSHOP (1959)

Artistic Director: Ann S. Halprin

Booking Manager: Peter Weiss  
Dancers' Workshop  
321 Divisadero  
San Francisco, California 94117  
(415) 626-0414

Company Manager: same as booking manager

**MINIMUM WEEKLY FEES:** Full company: Mainland and HI — \$7,000  
(5-7 dancers) Outside mainland, except HI — \$8,000  
For each additional week, fee will be reduced \$1,000.

Small company: Mainland and HI — \$3,500  
(2-3 dancers) Outside mainland, except HI — \$4,000  
For each additional week, fee will be reduced \$500.

**AVAILABILITY:** Open

**TOURING PERSONNEL:** Full company minimum — 5 dancers; small company minimum — 2 dancers. The Artistic Director and Company Manager occasionally tour with the company.

**PERFORMING SPACES:** Open floor space. The company will consider performing outside during good weather.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** For two to four hours daily, a space that is as similar as possible to the space that the company is to perform in.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** Black and white glossy press photos (\$1.50 each); color slides suitable for TV ads (\$2.00 each). Also the following films: "Parades and Changes" (35 minutes; \$30 plus postage); "Right On" (20 minutes; \$25 plus postage).

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performance (audience participation event)	Artistic Director or co-leader	Open floor like a small gym	Up to 250 participating members
Workshops	Artistic Director with or without assistants or co-leaders	Size of space determined by the number of people	Each workshop is planned individually for each contracting group. Multiple workshops can be conducted simultaneously.
Master Classes	Artistic Director with or without assistants or co-leaders	Size of space determined by number of participants; Master Classes can be arranged for up to 200 participants; more than one room may be needed and more than one person may conduct in different room situations	
Film Showings	Usually shown by contracting party; company member can be present upon request.	All films are 16 mm. (further description of available films from Dancers' Workshop)	

**COMPANY NARRATIVE:** The Dancers' Workshop of San Francisco, with Ann Halprin as Artistic Director, has for the past ten years had as its focus innovations in the American performing arts scene. The company has appeared at contemporary international festivals in Europe and Canada, at colleges and universities in the United States, and in cultural centers of New York City. Films, television programs, and publications representing the work of the Dancers' Workshop have been distributed both abroad and in the states. The company has received government and local grants. Ann Halprin was a Guggenheim Fellow in 1971.

The touring company is a multi-racial performing group of dancers, musicians, actors, and an environmentalist and technicians who have appeared on the college and university campus, as well as the community at large. Members of the group have themselves been teaching children in the elementary schools, and high school groups in the community. Ann Halprin, with the company assisting, conducts workshops for the general public as participatory experiences in the place of formal lecture-demonstrations. These workshops have taken place in gymnasiums, field houses, and on campus lawns, and accommodate large numbers of people. The people themselves represent all facets of the community. Laymen, professionals in related fields, dance students, and teachers: different age groups, all sharing, through dance, a sense of their own community. (In Williams College, black and white students came together in a common event for the first time at that campus.)

The company is currently focusing on doing workshops that become performances in and of themselves, that are created collectively, with all the participants out of the workshop.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Myths	Collectively created		1969	1-2 hrs.	2 to 7
Trance Dance	Collectively created		1971	2 hrs.	2 to 7
Workshop	Collectively created		1972	1-8 hrs.	2 to 7

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
University of Hawaii	Honolulu, HI	Mar. 10-12, 1973
Young Presidents of America	Honolulu, HI	Mar. 12-17, 1973
University of California at San Diego	San Diego, CA	Apr. 23, 1973
Trinity River Festival	Fort Worth, TX	May 1-7, 1973



# THE SOLOMONS COMPANY/DANCE (1971)

**Artistic Director:** Gus Solomons, Jr.

**Company Manager:** Same as booking manager

**Booking Manager:** Directional Concepts Dance Theatre, Inc.  
39 Jane Street  
New York, New York 10014  
(212) 675-0249

MINIMUM WEEKLY FEES:	First Week	Second Week	Third Week	Each Additional Week
East of the Mississippi (including MN, PR, VI)	\$4,750	\$3,750	\$3,000	\$2,500
West of the Mississippi (including LA, AK, HI, GU, AS)	\$5,150	\$3,750	\$3,000	\$2,500

**AVAILABILITY:** Open

**TOURING PERSONNEL:** 6 dancers; stage manager; Artistic Director always tours with the company; Company Manager occasionally tours with the company.

**PERFORMING SPACES:** Any space in which provisions for basic lighting and sound equipment are available is a feasible space. Company will consider performing outside subject to restrictions by weather, extreme heat or cold.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Company needs a studio (preferably with mirrors) with a resilient wood floor and adequate ventilation for at least 2-2½ hours/daily for training and rehearsal.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following except shipping charges: posters (14x22), flyers (6x9), black and white glossy photos, press stories, and biographical materials.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	Company	Any type of theatre (arena, thrust, proscenium) with lighting and sound equipment	
Lobby Performance	Company	Large interior or exterior space	
Dance Demonstration	Company	Studio or small theatre	
Modern Dance Technique	Entire Company	Studio	
Master Class	Artistic Director or Company Member	Studio	Wood floor
Placement Class	Company Member	Studio	
Seminars in Stagecraft and Graphics	Company Personnel	Classroom or appropriate space	

**COMPANY NARRATIVE:** The Solomons Company/Dance has a varied repertory of 13 current pieces. The structure and movement content of the dances make them most adaptable to presentation in a wide variety of spaces, conventional theatres and non-theatres alike. Large open rooms like gymnasiums, gallery spaces, assembly rooms, and outdoors are all very suitable for the company's performances. In most cases, audience involvement is an important feature of the works. The Solomons Company/Dance has created pieces for the television and film media.

# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Notebook	Solomons		1967	10 min.	1
Kinesia	Solomons	audience accompaniment	1967	17 min.	1
Two Reeler	Solomons	Solomons	1968	6 min.	1
we don't know only how much time we have we don't know only how much time we have	Solomons	Solomons	1969	18 min.	1
Cat. #CCS70-10/ 13NSSR-GSJ9m.	Solomons		1970	12 min.	1
Pyrothonium	Solomons		1971	20 min.	3
Par	Solomons		1971	15 min.	3
Boetcan Conserves (excerpts)	Solomons	McDowell	1972	20 min.	6
The Gut-Stomp					
Lottery kill	Solomons	live radio	1972	10-30 min.	6
Glandular Dilemma and a Vision	Solomons	Rose	1972	12 min.	2
Pocketcard Process I	Solomons		1972	10-15 min.	6
Pocketcard Process II	Solomons		1972	each	
Brillo	Solomons	Earls	1973	30 min.	5
Yesterday					
	Solomons	poems by Ayer and live flute	1973	17 min.	5

# PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Lawrenceville Academy	Lawrenceville, NJ	Oct. 18, 1972
MIT Architecture Department	Cambridge, MA	Nov. 28 — Dec. 1, 1972
University of Colorado	Boulder, CO	Jun. 15, 22, 1973

# THE PAUL TAYLOR DANCE COMPANY (1956)

Artistic Director: Paul B. Taylor

Booking Manager: Judith E. Daykin  
The Paul Taylor Dance Foundation, Inc.  
550 Broadway  
New York, New York 10012  
(212) 431-5562 or 226-1780

Company Manager: Neil S. Fleckman  
The Paul Taylor Dance Foundation, Inc.

## MINIMUM WEEKLY FEES:

East of the Mississippi	\$12,500
West of the Mississippi (including LA, MN)	\$13,000
Second and Consecutive Weeks (East & West)	\$10,500

## AVAILABILITY: Open

**TOURING PERSONNEL:** 10 dancers; Company Tour Manager; Production Stage Manager; Assistant Stage Manager; Wardrobe Supervisor; Lighting Designer (occasionally); Conductor (when orchestra is provided by sponsor); Artistic Director always tours with the company; Company Manager occasionally tours with the company.

**PERFORMING SPACES:** The formal concert and mini-concerts require a regular proscenium space (40x30). The dance demonstration can be performed on a proscenium stage, a thrust stage with appropriate masking, or a gymnasium with appropriate masking. Master classes can be conducted in a large dance studio or gymnasium. Floors for all these activities must be smooth (though not waxed and slippery) and resilient; the dancers have bare feet. Masking for gymnasiums and thrust stages can be implemented by using three stage flats on each side of the stage thereby creating a false proscenium space. Lighting for all these activities except the concert and mini-concert should simply be good general illumination. The company will consider performing outside, and has done so not infrequently. The conditions must include an outdoor theatre with a stage not smaller than 36x28 with appropriate masking and wing space. The lighting available must come close to meeting our minimum plot, though due to limited facilities in outdoor situations, we are adaptable in our requirements. Good floor necessary.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** The rehearsal needs of the company depend upon the works-in-progress at the time of the residency. Generally, we could advise the sponsor of our needs in sufficient time prior to a residency. For this kind of rehearsal we would need a large studio or the stage. Company class generally takes place on stage during the warm-up prior to the performance and does not require any additional time or space from the presentor.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: 50 posters (12x15); 1000 flyers (8x10); black and white glossy photos; color slides and film clips suitable for TV ads; prepared radio advertisements; press stories; and press manual including company history, biographical material on Mr. Taylor and the Company, feature stories, press releases, radio and TV ads, and ideas for special promotions. Also available for rental from Oberon Productions is the film, "Paul Taylor: A Dancer and His Work" (35 min.)

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert Performance	Artistic Director and the Company	Proscenium stage (40x30); Sponsor to provide lighting, sound, all necessary stage equipment, crew, etc.; requires full day in theatre.	Possible to present two different programs in ½ week residency; performance may be in conjunction with live orchestra at option of Sponsor
Mini-Concert	Same as above	Proscenium stage: this is a regular concert performance, abbreviated — requires same technical provisions as above and full day in theatre.	Ideally to be performed in same theatre as regular performance; ideal if school children may be brought into the theatre.
Dance Demonstration	Same as above	Proscenium stage: with masking (minimum, 30x22, with good floor), general illumination, crew.	Requires 4 hour technical set-up prior to performance.
Open Rehearsal	Same as above	Attendance of Company; spacing rehearsal on afternoon proceeding performance.	Maximum 125 dance-interested persons who will be attending the concert performance as well.
Master Class (1½ hour)	Members of the Company	Good studio space or gym; good floor; sponsor to provide accompanist.	Classes may be established according to the level of the students; limited to 40.
Informal Seminar	Same as above	Classroom or private home — comfortable, informal space.	Opportunity for dance-interested persons to talk informally with the dancers re: careers in dance, suggestions for study, etc.
Technical Seminar	Stage Manager and Technical Staff	Stage and use of existing equipment is ideal; room with blackboard is all right.	Attendance should include dance and theatre majors and persons interested in technical aspects of dance.

**COMPANY NARRATIVE:** The Taylor Company is primarily a concert performing company. The Company performs the works of Paul Taylor and tour with a complement of ten dancers and a managerial and technical staff of four. Administrative duties are handled by the general manager, Judith E. Daykin, and the administrator, Neil S. Fleckman, in the Company's New York office.

The dances choreographed by Paul Taylor are in the modern idiom and occasionally go toward lyrical, classical forms. Musical accompaniment ranges from classical scores of Beethoven and Handel to the modern music of Xenakis and Subotnick. Musical accompaniment is provided by full-track electronic tapes in all situations where a live orchestra is not available. When an orchestra is engaged by the presenter, the Company travels with a conductor.

The Taylor Company has performed in most of the large civic theatres in the United States, and has traveled abroad on 18 foreign tours, many of which were sponsored by the U.S. Department of State. In New York, the Company has presented nine Broadway seasons, and has performed in numerous seasons at the Brooklyn Academy of Music.

The Paul Taylor Company was one of the original four companies involved with the pilot program for the Dance Touring Program in 1968, and has been an active participant in the program since that date. Though the Company's primary interest is in concert performances, flexible residency schedules have been developed over the years to involve the campus or community. The Company is very concerned in helping to build an interested and involved dance public, and has attempted to structure performances and residency activities to that end.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
3 Epitaphs	Taylor	American Folk	1956	8 min.	5-6
Junction	Taylor	Bach	1961	16 min.	7
Insects & Heroes	Taylor	McDowell	1961	27 min.	7
Piece Period	Taylor	Vivaldi, et al	1962	23 min.	8
Aureole	Taylor	Handel	1962	18 min.	5
Party Mix	Taylor	Haieff	1963	20 min.	8
Scudorama	Taylor	Jackson	1963	30 min.	10
Duet	Taylor	Haydn	1964	12 min.	2
From Sea to Shining Sea	Taylor	McDowell	1965	27 min.	10
Post Meridian	Taylor	deBoeck	1965	22 min.	8
Orbs	Taylor	Beethoven	1966	1 hr. 10 min.	10
Agathe's Tale	Taylor	Surinach	1967	30 min.	4
Lento	Taylor	Haydn	1967	28 min.	9
Public Domain	Taylor	McDowell	1968	31 min.	10
Private Domain	Taylor	Xenakis	1969	23 min.	10
Churchyard	Taylor	Savage	1969	32 min.	10
Foreign Exchange	Taylor	Subotnick	1970	25 min.	10
Big Bertha	Taylor	19th Century Band Organ	1970	24 min.	4
Book of Beasts	Taylor	Weber, Falla	1971	26 min.	10
Fetes	Taylor	Debussy	1971	14 min.	10
Guests of May	Taylor	Debussy	1972	30 min.	10
So Long Eden	Taylor	Fahey	1972	14 min.	3
Noah's Minstrels	Taylor	Gottschalk	1973	30 min.	10
America Genesis	Taylor	Bach, Haydn & others	1973	1 hr. 30 min.	10

There are other pieces in Mr. Taylor's repertory which are out of the active list at the present time. Mr. Taylor frequently revives older works, and our touring repertory changes throughout any given year. Programming depends heavily upon the facilities in which we are scheduled to perform.

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Hurok Concerts, Inc.	Mexico City, Mexico	Jul. 1-4, 1972
Society for the Performing Arts	Houston, TX	Sep. 25-30, 1972
Northwestern Natchitoches Concert Association	Natchitoches, LA	Oct. 2-7, 1972
University of Wisconsin	Madison, WI	Oct. 19-21, 1972
York University	Toronto, Canada	Oct. 24, 1972
University of California	Berkeley, CA	Nov. 2-4, 1972
Colorado State University	Ft. Collins, CO	Nov. 8-10, 1972
Greater Middletown Arts Council	Middletown, NY	Feb. 17, 1973
Washington Performing Arts Society	Washington, DC	Feb. 18-20, 1973
Williams College	Williamstown, MA	Feb. 22-24, 1973
State University College	Buffalo, NY	Feb. 27-28, 1973
North Shore Community Arts Center	Great Neck, NY	Mar. 10, 1973
Project Renaissance	Westport, CT	Apr. 29, 1973
Granada Television, Ltd.	Manchester, England	May 17, 1973
Gateway Theatre	Chester, England	May 21, 1973
Calouste Gulbenkian Foundation	Lisbon, Portugal	May 25-28, 1973
	Coimbra, Portugal	May 29, 1973
	Porto, Portugal	May 30-31, 1973
Theatre de la Ville	Paris, France	Jun. 4-16, 1973
Ministry of Culture	Tehran, Iran	Jun. 18-19, 1973
U.S. Department of State/Istanbul Festival	Istanbul, Turkey	Jun. 22-25, 1973



# TWYLA THARP DANCE FOUNDATION (1965)

**Artistic Director:** Twyla Tharp

**Booking Manager:** William Peter Kosmas, President  
Twyla Tharp Dance Foundation, Inc.  
137 Riverside Drive  
New York, New York 10024  
(212) 362-1527

**Company Manager:** same as booking manager

<b>MINIMUM WEEKLY FEE:</b>	First week	\$ 9,700
	Second week	\$ 8,700
	Third week	\$ 7,000
	Each week thereafter	\$ 4,000

If special or unusual travel arrangements are required, additional travel expense may be negotiated.

**AVAILABILITY:** Open

**TOURING PERSONNEL:** 6-9 dancers; stage manager. The Artistic Director and the Company Manager or representative almost always tour with the company.

**PERFORMING SPACES:** Depending on the program planned and its technical requirements, any space of sufficient size and with an appropriate surface for dancing, whether theatre or non-theatre, indoors or outdoors, will be considered for performances.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** For rehearsal and company class, a studio or other space approximating the size of performing space for five hours daily. All rehearsal spaces must have suitable floors and a tape recorder and should, if possible, be equipped with barres and mirrors.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: black and white glossy press photos; press stories. Also available, on terms to be agreed with sponsor, are: posters; flyers; one-half inch videotapes.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Formal Performance	All Company Members as required	Proscenium or non-proscenium theatre or non-theatre spaces; full equipment and crew as per Technical Requirements Sheet and Residency Contract	Limitations and requirements may vary according to each performing situation and the individual circumstances of each residency
Informal Performance and Lecture-Demonstration	All Company Members as required	Theatre or non-theatre spaces: gymnasium, galleries, outdoor spaces, etc.; equipment and crew as per Technical Requirements Sheet and Residency Contract	Same as above
Teaching	All Company Members as required	Gymnasium, studio, or comparable space equipped with suitable dance surface and tape recorder	Classes for beginning to advanced levels; size, length and scope to be determined by sponsor and company; more than one class can be conducted at the same time

**COMPANY NARRATIVE:** Residencies of any length and scope can be arranged to fill individual needs; however, we find the most useful residencies to be one week or longer. Activities might include formal or informal performances, lecture-demonstrations, and classes such as those described below.

#### Performances

Performances can be given in theatrical or non-theatrical spaces. The Company offers more than one program for repeat evenings in a single location. A detailed technical requirements sheet is provided in advance of each residency.

#### Teaching

Twyla Tharp and the Company believe that technique can best be acquired through a rigorous study of the ballet; the Company is prepared to give ballet classes. Our teaching calls upon the student's concentration and problem-solving ability and focuses on those kinds of skills which can be transferred to various styles of dancing.

We have developed sets of exercises designed specifically for non-dancers, beginners, intermediate and advanced students, dealing with sequence, spatial facings, reversals, tempi and rhythm variation, force, coordination, inversions, etc. Technique evolves as a way of handling the difficulties of these problems.

In order to overcome the limitations of one teacher dealing with a large number of students, small groups of students are taught simultaneously by one or two Company members. Exercises of the kinds described above are demonstrated for the class; students then choose a particular exercise or problem to work on and are divided into groups accordingly. At the conclusion of the class, each group demonstrates for the others the exercise the group has worked on.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created
The Bix Pieces	Tharp	Beiderbecke/ Haydn	1971
The Raggedy Dances	Tharp	Joplin/ Mozart	1972
The One Hundreds	Tharp		1970
Eight Jelly Rolls	Tharp	Jelly Roll Morton and his Red Hot Peppers	1971
The Fugue	Tharp		1970

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Walker Arts Center	Minneapolis, MN	Nov. 20-24, 1972
Auditorium Theatre	Chicago, IL	Feb. 8-10, 1973
San Francisco Opera House	San Francisco, CA	May 29-Jun. 2, 1973
Seattle Opera House	Seattle, WA	Jun. 5-6, 1973
Shubert Theatre	Philadelphia, PA	Jun. 9, 1973

# THEATRE FLAMENCO OF SAN FRANCISCO (1966)

Artistic Director: Adela Clara

Booking Manager: California Dance Management  
P.O. Box 175  
San Rafael, California 94901  
(415) 472-4404

Company Manager: Same as booking manager  
(some internal scheduling  
done by artistic director,  
Adela Clara)

MINIMUM WEEKLY FEES: East — \$9,500 Midwest — \$8,900 West — \$7,500

"East" includes OH, KY, TN, MS, and all states east, plus LA.

"West" includes ID, UT, AZ, and all states west.

"Midwest" includes all other states including all of MN.

AK and HI — \$ 9,500 PR and VI — \$11,500  
GU and AS — \$12,500

AVAILABILITY: General availability, except May 1, 1975 through June 30, 1975

TOURING PERSONNEL: 6 to 8 dancers, stage manager, 1 to 4 musicians (1 to 2 guitarists, singer, and pianist), assistant director. The Artistic Director always tours with the company. The Company Manager never travels with the company.

PERFORMING SPACES: Unwaxed, smooth surfaced gymnasium floors are acceptable—40'x40' minimum area. If a portable stage is used, it must be securely fastened so that it does not move or separate in any way. The company will consider performing outside under the following minimum conditions: weather, stage, sound, lights, and dressing room facilities permitting.

COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY: A rehearsal space with mirrors, piano, unwaxed wooden floor 30'x40' minimum for 3 hours each day.

PUBLICITY SERVICES OFFERED BY THE COMPANY: No charge for the following: black and white glossy press photos; press stories.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Full Concert	Full company	Sponsor supplies full equipment and crew; proscenium stage preferred, but not required; floor — unwaxed, smooth, and wooden, 30'x40' min.; piano.	Dressing rooms; easy accessibility due to fast changes
Mini-Concert	6 Dancers, Guitarist	Same as above	Same as above
Master Class	Artistic Director, Assistant Director and/or Co. Soloists	Wooden floor, unwaxed; mirrors, piano, mic.	Classes limited to 25 students More than 1 class can be conducted simultaneously, but in separate areas.
Lecture-Demonstration	4 Dancers, Guitarist, Commentator	Floor 30'x30', misc.	Dressing rooms easy accessibility due to fast changes.
"YO SOY" (I am)	3 Dancers, Guitarist, Commentator	Same as for Lecture-Demonstration	Participation limited to 400 students. Adult supervision during performance.

**COMPANY NARRATIVE:** Under the direction of Adela Clara, Theatre Flamenco is operating in its seventh year as the only Spanish dance theatre company in the United States that is working under a city subsidy. The company performs in colleges and on the community concert circuit throughout the Western United States. Theatre Flamenco consists of six to eight dances, a guitarist, pianist, and singer. The repertoire encompasses all aspects of Spanish dance-Flamenco, classical, neo-classic and Folklore from various provinces in Spain. Latin American dances are also included in the program. Poetry of the Spanish writers, such as Federico Garcia Lorca, is featured often as a background to the dance, or as an interlude between dances.

Theatre Flamenco offers a special bilingual, multi-cultural, educational program called "Yo Soy" (I Am). Songs, dances, and music, from various countries where Spanish is spoken are presented in order to illustrate the art forms of these countries, and to stress the advantage of being bilingual and bi-cultural.

Adela Clara, Director of Theatre Flamenco, and Assistant Director, Miguel Santos, conduct general teaching sessions and master classes dealing with Spanish dance, song, and history. An ideal residency would include master classes for men and women with guitar accompaniment, lecture-demonstrations, in addition to two-hour concert performances with full company. The company works with each Sponsor to fulfill the needs of the community.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
La Vida Breve	Eugenia	de Falla	1970	6 min.	8
Cordoba	Eugenia	Albeniz	1972	7 min.	1
Alegrías de Cadiz	Santos	Traditional	1972	8 min.	1
Balada de la Placeta	Anonymous	Anonymous	Early 18th C.	6 min.	3
Zapateado	Triana	Traditional	Unknown	8 min.	1
Triana	Vega	Albeniz	1971	7 min.	3
Romance Gitano	Clara	Traditional	1972	10 min.	3
Viva la Jota	Santos	Traditional	1971	10 min.	6 to 8
El Barberillo de Lavapiés	Eugenia	Barbieri	1972	4 min.	1
Seguiriyas	Roman	Traditional	1972	8 min.	1
Gitanerias	Clara	Lecuona	1969	5 min.	2 to 4
Jarabe Tapatio	Anonymous	Traditional	Unknown	4 min.	2
La Bamba	Santos	Traditional	1973	4 min.	2
Malambo	Anonymous	Traditional	Unknown	3 min.	1
Juerga Flamenca	Clara	Traditional	1973	25 min.	Optional

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Contra Costa Concert Guild	Pittsburg, CA	Feb. 14, 1972
Crown College	Santa Cruz, CA	Apr. 12, 1972
San Joaquin Delta College	Stockton, CA	May 22, 1972
College of Marin	Kentfield, CA	Sep. 18, 1972
Dixie School District	San Rafael, CA	Dec. 12, 1972
Youth in Arts	San Rafael, CA	Feb. 22, 1973
Seattle Opera	Seattle, WA	May 3-12, 1973
Washington State Cultural Enrichment Program	Seattle, WA	May 8, 1973

Please Note: Some of the performances did not use the full company.



# UTAH REPERTORY DANCE THEATRE (1966)

**Booking Manager:** Edith Harrison  
Utah Repertory Dance Theatre  
Artists-in-Residence, University of Utah  
Salt Lake City, Utah 84112  
(801) 581-6702

**Company Manager:** same as booking manager

## MINIMUM WEEKLY FEES:

	First Week	Second and Subsequent Weeks
UT	\$ 4,800	\$ 4,000
Rocky Mountain States (AZ, CO, ID, MT, NM, NV, WY)	\$ 7,500	\$ 7,000
West Coast and Central States (includes LA, MN and all states west of the Mississippi not listed above).	\$ 9,000	\$ 8,500
Eastern States (includes all states east of the Mississippi plus AK, HI, and all special jurisdictions).	\$10,000	\$10,000

A company of 4-6 dancers is sometimes available for one-half of the above fees.

**AVAILABILITY:** Open

**TOURING PERSONNEL:** 8-10 dancers; stage manager/technical director; production manager/lighting designer/tour manager; costumer; (occasional other technical and managerial personnel).

**PERFORMING SPACES:** Company will perform in a gymnasium space, if the sponsor provides all the masking, and the performance space is larger than 30x30 (preferable size is 30x42); seating should be tiered so that all spectators have a good view; company provides its own sound system and lights at no additional cost to the sponsor. Company will rarely consider performing outside unless the event could be tailored to the space and the floor available.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Company requires a space approximating the space of the stage with a resilient floor (wood) for 2 hours/daily.

**PUBLICITY SERVICES OFFERED BY THE COMPANY:** No charge for the following: posters (14x22); flyers (6x9); black and white glossy photos; color slides; film clips; 30 second radio advertisement; press stories; and camera-ready ad formats.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Full Concert	Full Company	Minimum stage 30x30; crew of four; access to the stage and crew 12 hours prior to performance	We carry our own sidelights, sound system, and floor
Mini-Concert	Full Company	Minimal or full production	
Children's Concert	6-10 Dancers	Full production	
Narrated Performances	Full Company	Full production	
Lecture-Demonstration	3-10 Dancers	Non-stage space; good wood floor	Any number of observers; for non-dance students
3 Choreographic Approaches	6-10 Dancers	Stage or non-stage; good wood floor	Any number observers
The Creative Process	3-5 Dancers	Same as above	Up to 50 student observers in other arts fields
Choreography in Process	3-10 Dancers	Non-stage space; good wood floor	Small group of observers
Lighting and Costuming	Costumer/Lighting Des.	Stage or classroom	
Master Classes		Large space; good wood floor	
Modern Dance Technique	All Dancers		30-40 (beg, int, adv)
Jazz Technique	3 Dancers		30-40 (beg, int, adv)
Improvisation	Company Members	Same as above	30-40
Repertory	Company Members	Same as above	30-40 adv. students
Movement for Actors	Company Members	Same as above	30-40
Composition	Company Members	Same as above	20-30

**COMPANY NARRATIVE:** The Utah Repertory Dance Theatre, Artists in Residence at the University of Utah, is a year-round professional repertory modern dance company. Since 1967 the company has appeared in hundreds of performing and teaching engagements in 32 states and provinces, including (through June 1974) fifty-seven residencies, of which forty-seven have received support through the National Endowment's Coordinated Residency Touring Program.

During its eight years, the Utah Repertory Dance Theatre has assembled a comprehensive modern dance repertory inclusive of a wide variety of styles and moods. (See Company's Active Touring Repertory). Programming is designed to offer variety — choreographically, musically, and theatrically — so that audiences will be exposed to much of the breadth and richness of American modern dance in a single performance. In addition to full concert appearances, the company regularly offers a full range of residency activities.

RDT tours with its own floor, lighting and sound equipment, as well as sets, costumes and props. The company's three-man technical and design staff always tours, assuring that each program is adapted to fit local circumstances without sacrificing its theatrical effect.

At home, a full-time management staff of three keeps in close touch with sponsors for scheduling, news releasing, audience building, and filling other sponsor needs.

## ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
The Initiate	Butler	Bacewicz/Durko	1968	21:04 min.	10
Three Promenades with the Lord	Butler	Traditional	1950	12:00 min.	6
Footprint	Clark	Feldman	1973	13:00 min.	3
Fragrance	Clark	Xenakis	1970	9:41 min.	3
Opera	Clark	None	1971	10:00 min.	6
Salt Lake City	Clark	Ashley	1968	9:45 min.	6
Women Waiting	Clark	Nono	1973	8:00 min.	4
For Betty	Evans	Vivaldi	1970	12:00 min.	6
Five Songs in August	Evans	Sussman	1973	24:45 min.	6
Interim	Evans	Baddings	1968	18:40 min.	7
The Legacy	Evans	Shapiro	1972	22:00 min.	5
Piano Rags	Evans/Moon	Joplin	1972	9:31 min.	2
Tin-Tal	Evans	Misra	1971	9:26 min.	5
Tropic Passion	Evans	Milhaud	1969	12:00 min.	7
When Summoned	Evans	Subotnick	1969	19:45 min.	10
Within Bounds	Evans	Riley	1973	14:45 min.	2
Five in the Morning	Farber	None	1972	17:30 min.	5
Passengers	Farber	None	1970	Variable	11
The Brood	Kuch	Henry	1967	22:00 min.	4
Concerto Grosso in D Minor	Limon	Vivaldi	1946	11:24 min.	6
There is a Time	Limon	Dello Joio	1956	35:00 min.	10
"Opus" Jazz Loves Bach	Mattox	Bach	1973	12:30 min.	4
Maelstrom	McClintock	Kirk	1972	7:00 min.	1
Nocturne	McKayle	Moondog	1953	14:00 min.	9
Five Dances	Moon	Pezel	1968	6:20 min.	10
Spotlight	Post	Cage	1973	9:00 min.	1
Tricycle	Post	Harrison/Roldan	1970	9:00 min.	3
Earth	Sanasardo	Gerhardt	1969	24:50 min.	8
Fatal Birds	Sanasardo	Ginastera	1966	17:00 min.	6
Enchantment	Senters	Traditional	1969	8:00 min.	2
Lyric Suite	Sokolow	Berg	1953	22:00 min.	10
Steps of Silence	Sokolow	Vieru	1968	18:00 min.	8
Diamond	Smith	McKechnie/Nock	1971	10:19 min.	6
Snack Pack	Smith	Traditional	1973	16:00 min.	8
Stationary Flying	Tetley	Crumb	1973	33:00 min.	5
Castor and Pollux	Waters	Partch	1958	16:50 min.	6
Chant	Wengerd	Cage/Harrison	1968	5:30 min.	6
Night Scene	Wengerd	Shostakovich	1968	6:00 min.	2
The Dorian Horizon	Wengerd	Takemitsu	1971	7:35 min.	3
Quintet	Wengerd	Wengerd	1968	9:30 min.	5
Songs for Young Lovers	Willis	Traditional	1965		6
Age of Innocence	Winter	Traditional	1971	8:00 min.	3

## PREVIOUS TOUR ENGAGEMENTS

Sponsoring Organization	Location (City, State)	Dates
Loeb Drama Center	Boston, MA	Sep. 22-24, 1972
Hunter College	New York, NY	Sep. 27-Oct. 7, 1972
SUNY/Fredonia	Fredonia, NY	Oct. 9-11, 1972
Nazareth College	Rochester, NY	Oct. 12-14, 1972
Wash. D. C. Performing Arts Society	Washington, DC	Oct. 16-18, 1972
Randolph Macon Women's College	Lynchburg, VA	Oct. 19-21, 1972
YM-YWHA	Philadelphia, PA	Oct. 25, 1972
Univ. of Delaware	Newark, DE	Oct. 26-28, 1972
SUNY/Binghamton	Binghamton, NY	Oct. 30-Nov. 1, 1972
SUNY/Brockport	Brockport, NY	Nov. 2-4, 1972
Univ. of Arizona	Tucson, AZ	Dec. 1-3, 1972
Cedar City Music Arts Assn.	Cedar City, UT	Feb. 6, 1973
Ventura College	Ventura, CA	Feb. 8-10, 1973
San Jose State College	San Jose, CA	Feb. 12-14, 1973
Stanford University	Stanford, CA	Feb. 15-17, 1973
Pacific Northwest Dance	Seattle, WA	Feb. 21-23, 1973
Washington State Arts Commission	Seattle, WA	Feb. 21-Mar. 21, 1973
Cheyenne Patrons of Dance	Cheyenne, WY	May 15-17, 1973

# DAN WAGONER AND DANCERS (1971)

Artistic Director: Dan Wagoner

Booking Manager: Frank Wicks  
c/o Wagoner Dance Company  
20 East 17th Street  
New York, New York 10003  
(212) 929-1018

Company Manager: Same as booking manager

MINIMUM WEEKLY FEES:	East of the Mississippi	\$6,500
	West of the Mississippi (includes MN, LA, PR, VI)	\$7,500
	AK, HI, GU, AS	\$8,500
	Additional weeks, anywhere	\$4,000

AVAILABILITY: Open

TOURING PERSONNEL: 6 dancers; manager/technician; poet; Artistic Director always tours with the company; Company Manager occasionally tours with the company.

PERFORMING SPACES: Any space is fine for the company as long as it has a wood floor and is at least 34x28. The company will consider performing outside if a wooden stage is constructed.

COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY: The company requires the stage space (where the performance will take place) the entire day of the performance. No other activities should be scheduled on performance day.

PUBLICITY SERVICES OFFERED BY THE COMPANY: Posters (18x30); black and white glossy press photos; biographies; reviews.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Performance	Entire Company	Minimum space: 34x28; Company requires sponsor to provide lights, sound system, and tape recorder (Company supplies technical requirement sheet).	Stage must be available all day of performance
Lecture-Demonstration	Entire Company	Any open space is fine- stage or gym preferred	
Technique Class	Artistic Director or Company Member		Limited to 50 students (more if space is large enough)
Composition Seminar	Artistic Director		For students who have made a dance

COMPANY NARRATIVE: The Dan Wagoner Dance Company is a modern dance company with its home base in New York City. The company is a performing teaching unit with its own studio for classes in modern dance technique.

The company tours with a repertoire of 10 works and performs three separate programs. During a residency, the company is available for the following services:

- 1) **Professional Classes** taught by Mr. Wagoner and other members of the company in all levels of technique- beginning, intermediate and advanced. The classes are broken up according to levels.
- 2) **Lecture Demonstrations** featuring segments from the repertory and a discussion of the Wagoner method.
- 3) **Fully staged performances** with taped accompaniment.
- 4) **A seminar on composition** during which students may bring in their own works for viewing and discussion. This includes a time devoted to solving specific problems related to making dances.

The company is totally flexible and the residency schedule is dependent on the needs of the local sponsor. Classes, seminars and lecture demonstrations should not be scheduled on performance days.

# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Dan's Run Penny Supper	Wagoner	Traditional	1968	20 min	6
Duet	Wagoner	Country-Western	1968	16 min.	2
Le Jardin Au Monsieur	Wagoner	Purcell	1969	30 min.	5
McGregor	Wagoner		1969	15 min.	2
Brambles	Wagoner		1969	18 min.	2
Night Duet	Wagoner		1970	30 min.	6
Westwork	Wagoner	Purcell	1971	20 min.	5
Iron Mountain	Wagoner	Hindemith	1971	18 min.	6
July 13	Wagoner	MacDowell	1971	14 min.	5
Cows and Ruins	Wagoner	Traditional	1972	30 min.	6
		Country-Western	1972	30 min.	7
Numbers	Wagoner		1973	8 min.	1
Changing Your Mind	Wagoner				
A Sad Pavane For					
These Distracted Times	Wagoner	Bach			

## PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Cal. State University	Long Beach, Los Angeles, CA	Aug. 18-19, 1972
Bowdoin College	Brunswick, ME	Oct. 6, 1972
Dance Concert Society	St. Louis, MO	Dec. 12, 1972
Swarthmore College	Swarthmore, PA	Feb. 2-3, 1973
Cornell University	Ithaca, NY	Feb. 9, 1973
University of California	Santa Barbara, CA	Feb. 16, 1973
N.H. Dance Theatre	New Haven, CT	Mar. 10, 1973
Ellenville Arts Council	Ellenville, NY	Mar. 24, 1973
Museum Theatre	Richmond, VA.	Apr. 26-27, 1973
Mamaroneck Library	Mamaroneck, NY	May 23, 1973
Long Island College	Garden City, NY	May 23, 1973



# CHARLES WEIDMAN AND HIS THEATER DANCE COMPANY (1948)

Artistic Director: Charles Weidman

Booking Manager: Charles Weidman  
102 West 29th Street  
New York, New York 10001  
(212) 736-5668

Company Manager: same as booking manager  
(when on tour, another  
individual serves as Com-  
pany Manager)

## MINIMUM WEEKLY FEES:

East of the Mississippi	\$7,800
West of the Mississippi (and in any state through which the river runs)	\$8,500
PR	\$8,500
AK, GU, AS, VI, HI	\$8,500 plus additional transportation expenses

## AVAILABILITY: Open

**TOURING PERSONNEL:** 8 dancers; stage manager; company tour manager; Artistic Director always tours with the company.

**PERFORMING SPACES:** Almost any space without a concrete floor is suitable. Company will consider performing outside if a suitable dance stage can be provided.

**COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY:** Rehearsal space must be at least 20x15; minimum 4 hours needed for concert preparation.

**PUBLICITY SERVICE OFFERED BY THE COMPANY:** No charge for the following: flyers (12x9, 4-page fold out); black and white glossy photos; press booklet; and films of repertory listed in section, Active Touring Repertory, plus a film of Humphrey-Weidman Dancers (8 min.).

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	Company	Stage minimum 20 wide x 15 deep; no concrete floor; sound system for tapes; lighting.	
Lecture-Demonstrations (with special sessions for Drama and Opera students on dramatic movement and pantomime) Films of early Humphrey-Weidman dances are also used here.	Artistic Director	Adequate space	Open to the Public
Master Lessons	Artistic Director	Adequate space	30-150 students

All classes and workshops cover technique, pantomime (kinetic and representational), excerpts from Weidman works, improvisation and composition. Panel discussions, Open Rehearsals, and special children's and high school programs are also available.

**COMPANY NARRATIVE:** Classified by Margaret Lloyd in 1949 as one of the three creative revolutionists that produced modern dance in America, Charles Weidman continues to choreograph, teach, and perform. He and Doris Humphrey developed the Humphrey-Weidman technique based on human movement impulses generated by the pull of gravity and the continuous conflict within the individual between inertia and the desire to act. Inherent in the technique are the concepts of fall and recovery, suspension, and succession.

The Weidman approach to dance focuses on the emotional, kinetic, and dramatic intent of movement. The new dancer is first taught to feel the forces at play in the movement and later to perfect its technical presentation. Latitudes of self-expression are allowed within the framework of the Weidman choreography, and members of the Theater Dance Company are encouraged to create and perform their own dances.

In his residency programs, Mr. Weidman usually combines concert performances of the Theater Dance Company with lecture/demonstrations, workshops and master classes. The Theater Dance Company has a repertoire of Weidman choreography which stretches over a thirty-year period. The workshops are for advanced students of dance, drama, and music and seek to synthesize all elements of the performing arts. Special efforts are made to develop confidence and awareness of dramatic movement in the non-dancer as well as focusing on the individual needs of the advanced dance student.

On June 3, 1973, Charles Edward Weidman, Jr. received the degree of Doctor of Humane Letters from Jersey City State College.

# ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Opening Dance & Commedia From Opus 51	Weidman	Fine	1937	20 min.	8
James Thurber's Fables For Our Time	Weidman	Miller	1948	20 min.	5
Letter To Mrs. Bixby (A Lincoln Portrait)	Weidman	Nowak	1948	10 min.	solo
Two Pantomines — One Kinetic the other Representational	Weidman	Mozart	1968	15 min.	solo
Bach's Easter Oratorio	Weidman	Bach	1968	30 min.	8
Bach's Xmas Oratorio	Weidman	Bach	1963	1½ hrs.	8
Brahms Waltzes	Weidman	Bach	1968	16 min.	8
Lynchtown	Weidman	Engel	1938	12 min.	8

# PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
St. John's Episcopal Church	Jersey City, NJ	Dec. 17, 1972
Reed College	Portland, OR	Jan. 22-27, 1973
Shela Xuregos Dance Theatre	San Francisco, CA	Jan. 29-Feb. 3, 1973
Marin Civic Ballet	San Rafael, CA	Jan. 29-Feb. 3, 1973
Victor Anderson and Frank Shawl Dance Playhouse	Berkeley, CA	Jan. 29-Feb. 3, 1973
California State University	Fullerton, CA	Feb. 5-10, 1973
Orange Coast College	Costa Mesa, CA	Feb. 5-10, 1973
Toronto University	Toronto, Canada	Mar. 7-11, 1973
Ryerson College	Toronto, Canada	Mar. 7-11, 1973
York University	Toronto, Canada	Mar. 7-11, 1973
Toronto Public Libraries	Toronto, Canada	Mar. 7-11, 1973
Jersey City State College	Jersey City, NJ	Apr. 25, 1973

# THE WORKGROUP (1970)

Artistic Director: Daniel Nagrin

Booking Manager: Stephen Harris Miller Associates  
550 Broadway  
New York, New York 10012  
(212) 677-9188 or 925-3299

Company Manager: Same as booking manager

## MINIMUM WEEKLY FEES:

One Week East of the Mississippi (including LA)  
Second and Subsequent Weeks  
One Week West of the Mississippi (including MN, PR, VI)  
Second and Subsequent Weeks  
One Week in AK, HI, GU  
Second and Subsequent Weeks

## Nagrin Solo

\$3,000  
\$2,850  
\$3,150  
\$2,850  
\$3,300  
\$2,850

## WORKGROUP

\$6,000  
\$4,000  
\$6,500  
\$4,000  
\$7,000  
\$4,000

AVAILABILITY: Open

TOURING PERSONNEL: 5-8 dancers; up to 3 musicians; Artistic Director always tours with the company; Company Manager occasionally tours with the company.

PERFORMING SPACES: Company can perform on proscenium stage, but prefers open spaces (gymnasiums, ballrooms, lounges); audience seating adaptable; adequate existing or portable lighting to cover performing space; floor must be even and smooth (but not slippery) wooden surface. Company will consider performing outside on a wooden surface or platform about 40 sq. ft., secure, solid, no obstructions or faults; need a good outdoor sound system; if the above are not available, then the company needs sufficient time to modify its work and/or prepare a new environmental work that can be danced in sneakers on concrete or grass.

COMPANY CLASS AND REHEARSAL NEEDS DURING THE RESIDENCY: Generally, the performing area itself is preferred. Otherwise, any large dance room or gym with a proper wooden surface will suffice. Time requirement, 2-3 hours depending on local schedule.

PUBLICITY SERVICES OFFERED BY THE COMPANY: No charge for the following: posters (14x21); black and white glossy photos; press stories.

## RESIDENCY ACTIVITIES OFFERED:

Activity	Who Conducts Activity	Space and Technical Requirements	Limitations/Notes
Concert	Full Company (and Musicians)	35 foot diameter; wood floor; some lighting; some sound equipment	Most technical lacks can be overcome
Mini-Concert	Full or Part Company	As above	Shorter than concert; question/answer period
Lecture Demonstrations	Artistic Director & Full Company	Open space; wood floor; projector; video monitor; table or platform	3 subjects: WORKGROUP techniques, Nagrin solos, Film & Dance
Master Class in Modern Dance Technique	Artistic Director & Company Members	Open space with wood floors (gym is perfect)	150 participants — all levels
Jazz Forms	Artistic Director	Open space with wood floors	150 participants/class; 40/workshop; (int-adv., also acting students)
Workshop in Improvisation Techniques of the WORKGROUP	Artistic Director & Company Members	Open space with wood floors	40 participants (dancers, actors, musicians, choreographers, composers)
Repertoire	Artistic Director	Open space with wood floors, mirror, projector	At least 3 sessions for Nagrin solos
Workshop in Choreography	Artistic Director	Open space with wood floors, mirror	Limited to 15; procedures evolved from Tamiris & Stanislavski
Body Training for Actors	Artistic Director	As above	
Film Program	Artistic Director	Projector, screen, adequate seating	Solos by Mr. Nagrin, 1949-1967
Videotapes	Available for rental	Video monitors — ½ inch	Can be seen with lecture-demonstration on Film & Dance
SoloConcert	Artistic Director	Technical sheet available from Company Manager	

**COMPANY NARRATIVE:** The way of the WORKGROUP is both new and old. All of its dance works are improvised, with each dance having its own distinctive form. The great jazz tradition is based on this interplay between structure and improvisation. The dances of The WORKGROUP are like chess, football, and jazz, where anything can happen within a precise set of rules, limits and goals. Many hours of rehearsal go into finding and shaping each new dance work. Improvisation is the source for material, concept and structure, all with one underlying focus, the engagement and search of human beings for one another.

#### Events Offered by The WORKGROUP and Mr. Nagrin

1. WORKGROUP Concert: two programs available
2. Daniel Nagrin Solo Concert
3. WORKGROUP Mini-Concert
4. Lecture-Demonstration Programs
  - a) The Way of The WORKGROUP
  - b) Changing Values and Forms of Modern Dance
  - c) The Challenge of Filming and Videotaping Dance
5. Workshops or Master Classes
  - a) Modern Dance Technique
  - b) Jazz Dance Styles
  - c) Improvisation Techniques of The WORKGROUP for dancers or for actors or musicians and composers
  - d) Choreography
  - e) Body Training for Actors
  - f) Repertoire of WORKGROUP improvisational structures and/or solos by Mr. Nagrin
6. Film Program: Mr. Nagrin's solos 1949 — 1967. With discussion.
7. Videotape Program: works created for videotape by The WORKGROUP

The particular needs of the sponsor can largely determine the choice of events and scheduling and also whether some or all of the events are presented to the community at large.

#### ACTIVE TOURING REPERTORY:

Title	Choreographer	Composer	Year Created	Length	Number of Dancers
Hello Farewell Hello	Nagrin	Nurock	1973	1 hr. & 40-45 min.	6-8
Fragment Rondo	Nagrin	Dowland	1973	12 min.	6-8
Sea Anemone	Nagrin	* **	1973	45-50 min.	6-8
Ham & Clov	Nagrin	Silence	1973	12-16 min.	2
Signs of the Times	Nagrin	Vocal Tape	1972	12-16 min.	5
Ritual for All	Nagrin	Nagrin Tape	1972	20-25 min.	6
Quiet Dance I	Nagrin	*	1971	14-18 min.	3
Quiet Dance II	Nagrin	Silence	1972	16-20 min.	6-8
Wind I	Nagrin	*	1971	12-15 min.	4
Ritual for 2	Nagrin	*	1971	18-22 min.	2
Rituals of Power	Nagrin	Chatham	1971	25-30 min.	6

\* music for these pieces is improvised by the dancers, several of whom are trained musicians

\*\* audience participates in making score

#### PREVIOUS TOUR ENGAGEMENTS FOR THE 1972-73 SEASON:

Sponsoring Organization	Location (City, State)	Dates
Johnson State College	Johnson, VT	Jun. 25 to Aug. 25, 1972 teaching residency
University of Wisconsin School of Fine Arts	Milwaukee, WI	Jul. 7-9, 1972
New England College	Henniker, NH	Jul. 15, 1972
Johnson State College	Johnson, VT	Jul. 19, 1972
Indiana State University	Terre Haute, IN	Jul. 24 — Aug. 1, 1972
SUNY at Brockport	Brockport, NY	Sep. 20-22, 1972
Carnegie Mellon University	Pittsburg, PA	Oct. 24-27, 1972
Worcester State College Fines Arts Council	Worcester, MA	Oct. 28, 1972
Gettysburg College	Gettysburg, PA	Jan. 1-31, 1973 teaching res-
Douglass College	New Brunswick, NJ	Feb. 13-15, 1972 idency
Masters School	Dobbs Ferry, NY	Mar. 7, 1973
Rye High School Mothers' Guild Cultural Enrichment Committee	Rye, NY	Mar. 12, 1973
Sullivan County Community College	South Fallsburg, NY	Mar. 19, 1973
South Dakota State U. Union Program Board	Brookings, SD	Mar. 29, 1973
Monmouth College	Monmouth, IL	Mar. 31, 1973
Central College	Pella, IA	Apr. 1-2, 1973
University of Tennessee Friends of Dance Series	Knoxville, TN	Apr. 4-6, 1973
University of Alabama	Tuscaloosa, AL	Apr. 8-9, 1973
Centre College	Danville, KY	Apr. 10, 1973
Salem College	Salem, WV	Apr. 11, 1973
Wake Forest University	Winston-Salem, NC	Apr. 15, 1973



**NATIONAL ENDOWMENT FOR THE ARTS  
COORDINATED RESIDENCY TOURING PROGRAM  
TOURING SCHEDULE 1973-1974**

Sponsors are listed first, followed by the abbreviated name of the dance company and the dates of the residency.

**ALABAMA**

Mr. Royce Boyer  
University of Alabama-Huntsville  
P.O. Box 1247  
Huntsville, Alabama 35807  
ACME, Oct. 1-6, 1973

Dr. Allen Bales  
University Concert Series  
University of Alabama  
P.O. Box 1994  
Tuscaloosa, Alabama 35484  
FAISON, Oct. 28-30, 1973  
BALLET REPERTORY COMPANY, Jan. 29-31, 1974

Mr. William Caynon, Jr.  
Alabama Center for Higher Education  
2121 8th North, Suite 1011  
Birmingham, Alabama 35203  
FAISON, Nov. 1-6, 1973

**ALASKA**

Mr. Robert Wilkins  
Anchorage Concert Association  
718 K Street  
Anchorage, Alaska  
FIRST CHAMBER, Sept. 17-29, 1973

Mr. John Jay  
Executive Director  
Alaska Festival of Music  
P.O. Box 325  
Anchorage, Alaska 99510  
CHICAGO CONTEMPORARY DANCE THEATRE,  
Jun. 10-15, 1974

**ARIZONA**

Mr. David Scoular  
Special Events Series  
Gammage Auditorium  
Arizona State University  
Tempe, Arizona  
AILEY, Oct. 1-3, 1973  
BALLET WEST, Dec. 10-15, 1973  
BOSTON BALLET CHAMBER COMPANY,  
Feb. 28-Mar. 2, 1974  
PENNSYLVANIA BALLET, Apr. 8-10, 1974

**ARKANSAS**

Mr. Townsend Wolfe  
Arkansas Arts Center  
MacArthur Park  
Little Rock, Arkansas 72203  
BALLET REPERTORY COMPANY, Nov. 1-3, 1973  
ATLANTA BALLET, Apr. 18-20, 1974

**CALIFORNIA**

Mr. James Doolittle  
Greek Theatre  
2700 N. Vermont Ave.  
Los Angeles, California  
SAN FRANCISCO BALLET, Jul 10-15, 1973

Mr. Ed Harris  
Fine Arts Productions  
University of California  
Los Angeles, California  
AILEY, Oct. 5-7, 1973  
FARBER, Jan. 24-26, 1974  
PENNSYLVANIA BALLET, Apr. 5-7, 1974  
MONK, Apr. 25-27, 1974  
HAWKINS, May 13-18, 1974

Mr. Gary Solbue  
Associated Students  
San Diego State College  
San Diego, California  
AILEY, Oct. 8-10, 1973  
GRAND UNION, Feb. 19-23, 1974

Ms. Betty Connors  
Arts and Lectures  
University of California  
Berkeley, California 94720  
AILEY, Oct. 12-14, 1973  
LOUIS, Jan. 7-9, 1974  
KEUTER, Mar. 7-9, 1974  
LIMON, Apr. 18-20, 1974

Mr. Anthony A. Lucarelli  
Arts and Lectures  
University of California  
Riverside, California  
ACME, Oct. 15-17, 1973  
BOSTON BALLET CHAMBER COMPANY, Mar. 11-13, 1974  
OVED, Apr. 20-22, 1974

Mr. Tom Bacchetti  
Office of Public Affairs  
Stanford University  
Palo Alto, California  
AILEY, Oct. 15-20, 1973  
BOSTON BALLET CHAMBER COMPANY, Mar. 14-16, 1974  
LIMON, Apr. 10-12, 1974

Ms. Alison Cramer  
Arts and Lectures  
University of California  
Davis, California  
ACME, Oct. 18-20, 1973  
LOUIS, Jan. 9-11, 1974

Ms. Dorothy Kimble  
Arts and Lectures  
University of California  
Santa Cruz, California  
ACME, Oct. 25-27, 1973

Ms. Betty Tesman  
Arts and Lectures  
University of California  
Irvine, California  
TAYLOR, Nov. 5-7, 1973  
NIKOLAIS, Mar. 14-16, 1974

Mr. C. Bernard Jackson  
Inner City Cultural Center  
1615 West Washington Blvd.  
Los Angeles, California  
TAYLOR, Nov. 9-11, 1973

Ms. Peg Armstrong  
Arts and Lectures  
University of California  
Santa Barbara, California  
TAYLOR, Nov. 12-14, 1973  
NIKOLAIS, Mar. 11-13, 1974  
HAWKINS, May 20-22, 1974

Mr. John Yau  
Program Chairman  
San Jose State College  
San Jose, California  
TAYLOR, Nov. 16-18, 1973  
KEUTER, Mar. 4-6, 1974

Ms. Edith Conn  
Dance Instructor  
Ventura College  
4667 Telegraph  
Ventura, California  
RIRIE-WOODBURY, Dec. 6-8, 1973  
REDLICH, Apr. 18-20, 1974

Mr. Stewart Case  
Community Services  
Santa Ana College  
Santa Ana, California  
DANCES WE DANCE, Feb. 25-March 2, 1974

#### COLORADO

Mr. Steven Antonoff  
Division of Student Affairs  
University of Denver  
Denver, Colorado 80210  
ACME, Oct. 8-10, 1973  
RIVERA, Apr. 8-10, 1974  
HAWKINS, May 6-8, 1974

Ms. Miriam Harris  
Assoc. Mgr. Cultural Programs  
Colorado State University  
Fort Collins, Colorado  
AILEY, Oct. 30-Nov. 1, 1973  
LEWITZKY, Jan. 14-16, 1974

#### CONNECTICUT

Ms. Martha Myers  
Dean  
Connecticut College American Dance Festival  
New London, Connecticut 06320  
NIKOLAIS, Jun. 29-July 1, 1973  
HAWKINS, Jul. 5-7, 1973  
LIMON, Jul. 12-14, 1973  
HARLEM, Jul. 19-21, 1973  
INNER CITY, Aug. 2-4, 1973  
AILEY, Apr. 5-7, 1974

Ms. Nancy Lucht  
The Parents Ass'n of the Whitby School  
Dogwood Lane  
Greenwich, Connecticut 06830  
TAYLOR, Nov. 30-Dec. 1, 1973

Mr. William Ward  
Wesleyan University  
Middletown, Connecticut 06547  
NIKOLAIS, Dec. 10-15, 1973

Mr. L. Leverett Wright  
Managing Director  
Horace Bushnell Memorial Hall  
Box 0 Station A  
Hartford, Connecticut 06106  
TAYLOR, Mar. 5-7, 1974  
GOSLAR, Jun. 3-5, 1974

Ms. Susan Cohen  
Smith College Club of Greenwich-Stamford  
7 Perkeley Lane  
Riverside, Connecticut 06878  
AILEY, Apr. 1-3, 1974

Ms. Nancy Meyerhans  
President  
Waterbury Arts Council  
P.O. Box 1469  
Waterbury, Connecticut 06720  
NIKOLAIS, Apr. 11-13, 1974  
HARLEM, May 23-25, 1974

Mrs. C.E. Schooley  
President  
Berkshire Hills Music and Dance Assn.  
P.O. Box 36  
Sharon, Connecticut 06069  
DANCES WE DANCE, Apr. 22-27, 1974

#### DELAWARE

Mr. Lawrence Wilker  
Department of Theatre  
University of Delaware  
Newark, Delaware 19711  
BALLET REPERTORY COMPANY, Aug. 2-4, 1973  
LOUIS, Sept. 27-29, 1973  
PITTSBURGH BALLET THEATRE, Oct. 18-20, 1973  
JOFFREY II, Dec. 5-7, 1973  
AILEY, Mar. 18-20, 1974

#### DISTRICT OF COLUMBIA

Mr. William Yarborough  
Director  
Wolf Trap/American University Program for the Performing Arts  
The American University  
Washington, D.C. 20016  
SANASARDO, Jun. 25-July 20, 1973  
THARP, Jul. 22-Aug. 18, 1973  
LIMON, Jul. 21-Aug. 18, 1973

Mr. Patrick Hayes  
Director  
Washington Performing Arts Society  
1341 "G" Street, N.W., Suite 203  
Washington, D.C. 20005  
GRAHAM, Nov. 1-3, 1973  
TAYLOR, Jan. 24-26, 1974  
AILEY, Mar. 12-17, 1974

#### FLORIDA

Mr. Benjamin R. Wygal  
President  
Florida Junior College at Jacksonville  
1246 Cumberland Road  
Jacksonville, Florida 32205  
GOSLAR, Oct. 23-25, 1973  
ACME, Jan. 16-18, 1974

Mr. Edward L. Madden  
Chairman, Cultural & Entertainment Committee  
Department of Theater  
Florida Atlantic University  
Boca Raton, Florida 33432  
RIRIE-WOODBURY, Nov. 29-Dec. 1, 1973  
JOFFREY II, Apr. 25-27, 1974

Mr. Dale Rose  
Program Coordinator  
Florida Center for the Arts  
University of South Florida  
Tampa, Florida 33620  
LIMON, Dec. 3-8, 1973  
NIKOLAIS, Jan. 7-9, 1974

#### GEORGIA

Dr. Arthur L. Rich  
Chairman, Dept. of Music  
Mercer University  
Macon, Georgia 31207  
FAISON, Nov. 7-9, 1973  
BALLET REPERTORY COMPANY, Jan. 25-27, 1974

Ms. Susan Frankel Hunter  
Dance Coordinator  
Atlanta Arts Alliance, Inc.  
Atlanta Memorial Arts Center  
1280 Peachtree St., N.E.  
Atlanta, Georgia 30309  
LIMON, Nov. 29-Dec. 1, 1973  
BALLET REPERTORY COMPANY, Jan. 10-12, 1974  
TAYLOR, Feb. 7-9, 1974

## HAWAII

Mr. Alfred Preis  
State Foundation on Culture and the Arts  
250 South King Street  
Honolulu, Hawaii  
INNER CITY, Mar. 15-19, 1974

## IDAHO

Ms. Diane Walker  
Director of Dance  
University of Idaho  
Moscow, Idaho 83843  
POETRY-IN-DANCE, Apr. 11-13, 1974  
LIMON, Apr. 25-27, 1974

## ILLINOIS

Ms. Sally Bauer  
Bradley University  
Peoria, Illinois 61606  
HAUSER, Jul. 2-14, 1973

Mrs. John V. Spachner  
Auditorium Theater Council  
Auditorium Theater  
70 East Congress Parkway  
Chicago, Illinois 60605  
BALLET WEST, Oct. 25-27, 1973  
INNER CITY, Mar. 29-31, 1974  
GRECO, Apr. 26-28, 1974

Mr. William Clark  
Director of Student Activities  
Student Services Building  
Eastern Illinois University  
Charleston, Illinois 61920  
MINNESOTA DANCE THEATRE, Nov. 7-9, 1973  
GRECO, Apr. 29-May 1, 1974

Mr. Gary F. Schaub  
Executive Director  
Quincy Society of Fine Arts  
428 Maine Street  
Quincy, Illinois 62301  
MINNESOTA DANCE THEATRE, Nov. 12-17, 1973

Mrs. Judith Sagan  
Chicago Dance Foundation  
4949 South Woodlawn Avenue  
Chicago, Illinois 60615  
LOUIS, Mar. 11-17, 1974

Mr. William E. Brattain  
Executive Secretary  
Bureau of Cultural Affairs  
Western Illinois University  
Macomb, Illinois 61455  
INNER CITY, Apr. 29-May 3, 1974

## INDIANA

Mr. Mark P. Huber  
Department of Convocations and Lectures  
Purdue University  
Graduate House East  
Lafayette, Indiana 47907  
BALLET WEST, Oct. 3-5, 1973  
OVED, Nov. 8-10, 1973  
GOSLAR, Mar. 20-22, 1974

Mr. Sydney Weedman  
Clowes Memorial Hall  
4600 Sunset Avenue  
Butler University  
Indianapolis, Indiana 46208  
LOUIS, Jan. 14-19, 1974

Mr. Robert Houchell  
Terre Haute Symphony  
Music Department  
Indiana State University  
Terre Haute, Indiana 47809  
LOUIS, Jan. 21-27, 1974

## IOWA

Ms. Joan Soper  
Siouxland Council of Arts and Sciences  
P.O. Box 1692  
Sioux City, Iowa 51102  
JOFFREY II, Jan. 28-30, 1974

Mrs. Kenneth Freeman  
Quad Cities Arts Council  
1304 Broadlawn  
Bettendorf, Iowa 52722  
JOFFREY II, Jan. 31-Feb. 2, 1974

## KANSAS

Ms. Phyllis Moke  
President  
Dance Arts of Topeka, Inc.  
305 Greenwood  
Topeka, Kansas 66606  
JOFFREY II, Jan. 10-12, 1974

Ms. Martha Rhea  
Salina Cultural Arts Commission  
P.O. Box 685  
Salina, Kansas 67401  
JOFFREY II, Jan. 17-19, 1974

## KENTUCKY

Dr. Robert Mounce  
Dean of School of Fine Arts  
Western Kentucky University  
Bowling Green, Kentucky 42101  
CINCINNATI BALLET, Oct. 9-14, 1973

## LOUISIANA

Mr. Joe A. Simon  
Program Director  
Louisiana State University  
University Center, Lakefront  
New Orleans, Louisiana 70122  
DANCES WE DANCE, Nov. 28-30, 1973  
HAWKINS, Mar. 14-16, 1974

Ms. Barbara S. Provosty  
President  
Rapides Arts Council  
P.O. Box 1086  
Alexandria, Louisiana 71301  
NORTH CAROLINA DANCE THEATRE, Dec. 11-16, 1973

Ms. Shirley Trusty  
New Orleans Public Schools  
731 St. Charles Avenue  
New Orleans, Louisiana 70130  
LOUIS, Feb. 11-16, 1974

Mrs. W. Peyton Shehee  
Shreveport Symphony Association  
P.O. Box 4057  
Shreveport, Louisiana 71104  
FIRST CHAMBER, Mar. 14-19, 1974

Mrs. Maryledden Danos  
Tulane University Center  
Tulane University  
New Orleans, Louisiana 70118  
FIRST CHAMBER, Apr. 1-3, 1974

## MAINE

Professor Burton Hatlen  
Chairman  
Cultural Affairs Committee  
University of Maine  
Orono, Maine 04473  
ANTHONY, Sept. 27-29, 1973  
GOSLAR, Jan. 28-30, 1974

Ms. Harriet Lutes  
Portland Symphony Orchestra  
30 Myrtle Street  
Portland, Maine 04011  
DANCES WE DANCE, Nov. 19-21, 1973  
GOSLAR, Feb. 4-6, 1974

Ms. Ruth Gibson  
Dance Chairman  
Bath-Brunswick Regional Arts Council  
85 Federal Street  
Brunswick, Maine 04011  
ACME, May 13-18, 1974

#### MARYLAND

Ms. Patricia M. Thomas  
Executive Director  
Young Audiences, Inc.  
21 East Mt. Vernon Place  
Baltimore, Maryland 21202  
HARLEM, Feb. 19-24, 1974

#### MASSACHUSETTS

Ms. Grace Badorek  
Jacob's Pillow Dance Festival, Inc.  
Box 287  
Lee, Massachusetts 01238  
THARP, Jul. 17-22, 1973  
NATIONAL BALLET, Jul. 24-29, 1973 (small company)  
CINCINNATI BALLET, Aug. 14-19, 1973

Mr. James P. Yess  
Massasoit Community College  
290 Thatcher Street  
Brockton, Massachusetts 02402  
ACME, Aug. 3-5, 1973  
KEEN, Oct. 18-20, 1973

Mr. Gerald Scanlon  
Fine Arts Council  
University of Massachusetts  
125 Herter Hall  
Amherst, Massachusetts 01002  
POMARE, Sept. 18-20, 1973  
INNER CITY, Oct. 9-11, 1973  
BALLET REPERTORY COMPANY, Feb. 7-9, 1974  
NIKOLAIS, Feb. 21-23, 1974

Mr. Douglas Schwalbe  
Loeb Drama Center  
64 Brattle Street  
Cambridge, Massachusetts 02138  
BALLET REPERTORY COMPANY, Sept. 20-22, 1973  
FAISON, Jan. 17-19, 1974

Mr. Walter Pierce  
Boston University Celebrity Series  
420 Boylston Street  
Room 215  
Boston, Massachusetts 02116  
TAYLOR, Oct. 12-14, 1973  
GRAHAM, Nov. 16-18, 1973  
AILEY, Mar. 26-31, 1974

Ms. Joy Dewey  
Department of Dance  
Williams College  
Williamstown, Massachusetts 01267  
NIKOLAIS, Nov. 1-3, 1973  
THARP, Mar. 7-9, 1974

Mr. Howard Rogut  
Director  
Spingold Theatre  
Brandeis University  
Waltham, Massachusetts 02154  
NIKOLAIS, Jan. 24-26, 1974  
THARP, Jan. 31-Feb. 2, 1974  
ACME, Feb. 7-9, 1974

#### MICHIGAN

Mr. W. W. Kent  
Managing Director  
Meadow Brook Music Festival  
Oakland University  
Rochester, Michigan 48063  
NATIONAL BALLET, Jul. 17-22, 1973

Mr. Gail Rector, President  
University Musical Society  
Burton Memorial Tower  
University of Michigan  
Ann Arbor, Michigan 48104  
FARBER, Aug. 13-18, 1973  
BALLET REPERTORY COMPANY, Oct. 3-5, 1973  
BALLET WEST, Oct. 18-20, 1973  
NIKOLAIS, Apr. 17-19, 1974

Miss Janet Stillwell  
Dance Department  
Western Michigan University  
Kalamazoo, Michigan 49001  
RIRIE-WOODBURY, Oct. 15-20, 1973

Mr. Kenneth C. Beachler  
Director, Lecture Concert Series  
144 University Auditorium  
Michigan State University  
East Lansing, Michigan 48823  
BALLET REPERTORY COMPANY, Oct. 19-23, 1973

Mrs. Henry Caulkins  
Cheboygan Area Arts Council  
P.O. Box 414  
Cheboygan, Michigan  
RIRIE-WOODBURY, Oct. 22-24, 1973

Ms. Eleanor Cattron  
Detroit Metropolitan Dance Project  
Detroit Parks and Recreation  
2735 West Warren  
Detroit, Michigan 48208  
HOUSTON BALLET, Nov. 1-3, 1973  
FALCO, Jan. 23-25, 1974

Mrs. Louis Rudner  
Jewish Community Center of Metropolitan Dance  
18100 Meyers Road  
Detroit, Michigan 48235  
OVED, Nov. 18-25, 1973

Mr. Bill Barnet  
Cultural Programs  
McKenney Union  
Eastern Michigan University  
Ypsilanti, Michigan 48197  
LEWITZKY, Nov. 27-29, 1973  
INNER CITY, Apr. 4-6, 1974

Dr. David Di Chirea  
Music Hall Center for the Performing Arts  
350 Madison Avenue  
Detroit, Michigan 48226  
GRAHAM, Nov. 29-Dec. 1, 1973  
PITTSBURGH BALLET THEATRE, Dec. 13-15, 1973

Mr. Jack Perry  
Crooked Tree Arts Council  
P.O. Box 203  
Petosky, Michigan 49770  
CINCINNATI BALLET, May 7-9, 1974

Mr. Don Jaeger  
Director  
Interlochen Arts Academy  
Interlochen, Michigan 49643  
CINCINNATI BALLET, May 10-12, 1974



## MINNESOTA

Mr. Ross Smith  
Director of Concerts and Lectures  
109 Northrop Memorial Auditorium  
University of Minnesota  
Minneapolis, Minnesota  
BALLET REPERTORY COMPANY, Oct. 11-13, 1973  
UTAH REPERTORY DANCE THEATRE, Apr. 4-6, 1974

Mr. Gerald Ippolito  
Director, Fine Arts  
Moorhead State College  
Moorhead, Minnesota 56560  
BALLET REPERTORY COMPANY, Oct. 15-17, 1973  
UTAH REPERTORY DANCE THEATRE, Apr. 17-19, 1974

Mr. Robert Iverson  
Alexandria Area Chorus and Orchestra  
Jefferson Senior High School  
Alexandria, Minnesota 56305  
HAUSER, Nov. 26-Dec. 5, 1973 & Apr. 29-May 7, 1974

Ms. Suzanne Weil  
Walker Art Center  
Vineland Place  
Minneapolis, Minnesota 55403  
MONK, Jan. 1-7, 1974  
THARP, Jan. 21-25, 1974  
FALCO, Apr. 8-13, 1974

Mr. A. L. Nelson  
Superintendent  
Winona Public Schools  
Winona, Minnesota 55987  
HAUSER, Jan. 5-16, 1974

Mr. Alan Light  
Concerts and Lectures  
Mankato State College  
Mankato, Minnesota  
LIMON, Jan. 24-26, 1974  
MINNESOTA DANCE THEATRE, Apr. 18-20, 1974

Mr. Gil Johnson  
Director  
Nobles County Library and Information Service  
P.O. Box 166  
Worthington, Minnesota 56187  
HAUSER, Mar. 11-20, 1974

Dr. Ralph Lieber  
Superintendent  
Edina Public Schools  
4660 W. 77th St.  
Edina, Minnesota 55435  
ACME, Mar. 13-19, 1974

Mr. Stephen Sell  
St. Paul Chamber Orchestra  
109 W. 5th St.  
St. Paul, Minnesota 55102  
HAWKINS, Mar. 29-Apr. 3, 1974

## MISSISSIPPI

Ms. Patty Amaker  
Dance Department  
University of Southern Mississippi  
Hattiesburg, Mississippi  
DANCES WE DANCE, Dec. 3-8, 1973

## MISSOURI

Dr. Bradley Ewart  
Chairman  
Performing Arts Committee  
Northwest Missouri State College  
Maryville, Missouri 64468  
MINNESOTA DANCE THEATRE, Sept. 17-19, 1973  
JOFFREY II, Jan. 14-16, 1974

Ms. Annelise Mertz  
Director of Dance Division  
Box 1180  
Washington University  
St. Louis, Missouri 63130  
LOUIS, Oct. 22-27, 1973  
ACME, May 2-4, 1974

Ms. Beverly Holzman  
Stephens College  
Columbia, Missouri 65201  
OVED, Nov. 5-7, 1973  
BALLET REPERTORY COMPANY, Feb. 13-15, 1974

Mrs. Doris Abbott  
Manager  
Springfield Symphony Orchestra  
227 E. Sunshine  
Springfield, Missouri 65804  
JOFFREY II, Jan. 7-9, 1974

Ms. Mary Alice Hartzog  
Dance Concert Society  
607 North Grand  
St. Louis, Missouri 63103  
TAYLOR, Nov. 1-3, 1973

## MONTANA

Mr. David E. Nelson  
Montana Arts Council  
c/o Fine Arts Building  
University of Montana  
Missoula, Montana 59801  
UTAH REPERTORY DANCE THEATRE, Apr. 15-20, 1974

## NEBRASKA

Dr. Vaughan Jaenike  
Assistant to the President for the Arts  
305 Administration Building  
University of Nebraska  
Lincoln, Nebraska  
LEWITZKY, Sept. 24-26, 1973  
UTAH REPERTORY DANCE THEATRE, Apr. 8-10, 1974

Ms. Vera Lundahl  
Box 688, Downtown Station  
University of Nebraska  
Omaha, Nebraska  
LEWITZKY, Sept. 26-28, 1973

Mr. Jim Suiter  
Chamber of Commerce Cultural Affairs Committee  
McCook Area Arts Council  
North & D Streets  
McCook, Nebraska 69001  
JOFFREY II, Jan. 21-23, 1974

Dr. Harry Holmberg  
Fine Arts Committee  
Chadron State Teachers College  
Chadron, Nebraska  
JOFFREY II, Jan. 24-26, 1974

## NEW HAMPSHIRE

Mr. Peter Smith  
Director  
Hopkins Center  
Dartmouth College  
Hanover, New Hampshire 03705  
ACME, Aug. 6-8, 1973  
BALLET REPERTORY COMPANY, Mar. 28-30, 1974

Mr. Raymond E. Matheson  
Cultural Events Committee  
University of New Hampshire  
Durham, New Hampshire 03824  
NAGRIN, Oct. 22-24, 1973  
RIVERA, Mar. 19-21, 1974  
KIPNIS, Apr. 22-24, 1974

## NEW JERSEY

Mr. Gus Vasiliades  
Director  
North Jersey Cultural Council  
144 Main Street  
Hackensack, New Jersey 07601  
LIMON, Oct. 11-13, 1973  
GRECO, Feb. 1-3, 1974

Ms. Tage Wood  
Coordinator  
Dance Program  
Department of Speech & Theatre  
Glassboro State College  
Glassboro, New Jersey 08028  
LIMON, Oct. 15-17, 1973  
POETRY-IN-DANCE, Mar. 14-16, 1974

## NEW MEXICO

Mr. William Martin  
Pope Joy Hall  
University of New Mexico  
Albuquerque, New Mexico  
AILEY, Sept. 24-26, 1973  
RIVERA, Apr. 11-13, 1974

## NEW YORK

Ms. Joan Frank  
Managing Director  
Lake Placid Association for Music, Drama and Art, Inc.  
Lake Placid, New York 12946  
GRAHAM, Jul. 1-Aug. 18, 1973

Mr. Richard W. Billings  
Executive Director  
Associated Island Recreational Corporation  
600 Woolworth Building  
Watertown, New York 13601  
RIVERA, Jul. 30-Aug. 4, 1973

Mr. Robert D'Angelo  
Managing Director  
Michael C. Rockefeller Arts Center  
State University College  
Fredonia, New York 14063  
ACME, Sept. 20-22, 1973  
PITTSBURGH BALLET THEATRE, Apr. 4-6, 1974

Ms. Christine Taylor  
Convocations Committee  
State University of New York  
Binghamton, New York 13901  
HAWKINS, Sept. 24-26, 1973  
PITTSBURGH BALLET THEATRE, Apr. 18-20, 1974

Ms. Sharon Bouck  
Advisor  
College Dance Ensemble  
Merritt Hall  
New York State College at Potsdam  
Potsdam, New York 13676  
KEUTER, Oct. 1-3, 1973  
LAMHUT, Apr. 16-18, 1974

Ms. Carol Lorenc  
Fine Arts Coordinator  
Department of Theatre  
State University of New York — Brockport  
Brockport, New York 14420  
KEUTER, Oct. 5-7, 1973  
TAYLOR, Feb. 14-16, 1974

Mr. Courtney Callender  
Director  
Hunter Arts  
Hunter College  
695 Park Avenue  
New York, New York 10021  
UTAH REPERTORY DANCE THEATRE, Oct. 11-20, 1973  
LEWITZKY, May 17-19, 1974

Mr. Kenneth Fricker  
The Hudson Valley Philharmonic  
Box 191  
Poughkeepsie, New York 12602  
EGLEVSKY, Oct. 20-25, 1973  
TAYLOR, Feb. 18-27, 1974

Mrs. Charles Trout  
117 The Vineyard  
Kenwood Station  
Oneida, New York 13421  
KIPNIS, Nov. 5-7, 1973  
JOFFREY II, Nov. 12-14, 1973

Ms. Edith Mugdan  
Queensborough Community College  
56th Avenue  
Bayside, New York 11364  
NIKOLAIS, Nov. 8-10, 1973  
ACME, Mar. 21-23, 1974

Ms. Bernice Olenick  
North Shore Community Arts Center  
236 Middle Neck Road  
Great Neck, New York 11021  
HAWKINS, Nov. 23-25, 1973  
THARP, Feb. 21-23, 1974  
LEWITZKY, Apr. 11-13, 1974

Mr. Joseph Baranowski  
Director  
Nazareth Arts Center  
4245 East Avenue  
Rochester, New York 14618  
OVED, Nov. 26-Dec. 1, 1973  
AILEY, Feb. 28-Mar. 2, 1974  
BALLET REPERTORY COMPANY, Mar. 21-23, 1974

Mr. Robert H. Kellett  
Advisor  
Student Association  
Artist Series Committee  
State University of New York at Plattsburgh  
Plattsburgh, New York  
DANCES WE DANCE, Dec. 12-14, 1973  
TAYLOR, Mar. 1-3, 1974

Ms. Maude Baum  
Dance Council Advisor  
State University of New York  
1400 Washington Avenue  
Albany, New York 12203  
TAYLOR, Feb. 11-13, 1974  
NIKOLAIS, Apr. 29-May 1, 1974

## NORTH CAROLINA

Mr. Clifford Lowery  
Dean of Student Activities  
Elliott Hall  
The University of North Carolina  
Greensboro, North Carolina 27412  
LEWITZKY, Sept. 10-12, 1973  
TRADITIONAL JAZZ DANCE COMPANY, Mar. 18-20, 1974

Ms. Linda Wright Simmons  
Performing Arts Committee  
Box KM  
Duke Station  
Durham, North Carolina 27706  
FARBER, Sept. 20-22, 1973  
TAYLOR, Feb. 1-3, 1974

Ms. Maggie Klekas  
University Student Center  
North Carolina State University at Raleigh  
Division of Student Affairs  
Box 5217  
Raleigh, North Carolina 27607  
GOSLAR, Oct. 10-12, 1973  
GARRARD, Jan. 21-23, 1974  
NORTH CAROLINA DANCE THEATRE, Feb. 4-9, 1974  
POMARE, Apr. 1-3, 1974

Ms. Sally Van Allen  
Greater Charlotte Dance Guild, Inc.  
Box 6142  
Charlotte, North Carolina 28207  
LOUIS, Oct. 15-17, 1973  
GARRARD, Jan. 28-30, 1974

Mr. Rogers V. Whitener  
Director of Cultural Affairs  
Appalachian State University  
Boone, North Carolina 28607  
NORTH CAROLINA DANCE-THEATRE,  
Oct. 17-19 & 22-24, 1973

Mr. Arnold Wengrow  
Director of Theatre  
University of North Carolina  
Asheville, North Carolina 28804  
NORTH CAROLINA DANCE-THEATRE, Nov. 12-17, 1973

Mr. Henry Bowers  
Associate Dean  
Student Affairs  
North Carolina State University  
University Student Center  
Box 5217  
Raleigh, North Carolina 27607  
NATIONAL BALLET, Mar. 26-31, 1974

## OHIO

The Blossom Music Center  
c/o Kenneth Haas  
Assistant Manager  
The Cleveland Orchestra  
Severence Hall  
Cleveland, Ohio 44106  
NATIONAL BALLET, Jul. 4-9, 1973

Mr. Frank P. Scardino  
Coordinator of Programs & Cultural Events  
University of Cincinnati  
340 Tangeman University Center  
Cincinnati, Ohio 45221  
BALLET WEST, Oct. 11-13, 1973  
SANASARDO, Apr. 18-20, 1974

Mr. Clinton E. Norton  
Managing Director  
Performing Arts Hall  
The University of Akron  
Center & Hill Streets  
Akron, Ohio 44325  
BALLET WEST, Oct. 28-30, 1973  
OVED, Dec. 6-8, 1973

Mrs. James Fisher, Jr.  
Children's Concert Society of Akron  
Edwin J. Thomas Performing Arts Hall  
Center & Hill Sts.  
Akron, Ohio 44325  
NATIONAL BALLET, Nov. 14-16, 1973

Mr. Richard Stevens  
Director of Public Occasions  
Memorial Auditorium  
Ohio University  
Athens, Ohio  
OVED, Nov. 14-16, 1973  
THARP, Jan. 16-18, 1974

Ms. Brenda Way  
Assistant Professor of Modern Dance  
Oberlin College  
Oberlin, Ohio 44074  
MONK, Jan. 21-28, 1974

Ms. Clare A. Easton  
Coordinator of Continuing Education  
Miami University — Middletown  
4200 East University Boulevard  
Middletown, Ohio 45042  
GOSLAR, Feb. 8-10, 1974  
MATTEO, Apr. 25-27, 1974

Mr. Richard A. Lenhart  
Dean  
Rm. 405 Student Services Building  
Bowling Green University  
Bowling Green, Ohio 43402  
SOLOMONS, Feb. 10-16, 1974

## OKLAHOMA

Mr. Walter Ashby  
Production Manager  
Oklahoma City Symphony Society  
512 Civic Center Music Hall  
Oklahoma City, Oklahoma  
BALLET WEST, Nov. 27-Dec. 2, 1973

## OREGON

Mr. William Owens  
Director of Recreation  
Bureau of Parks & Public Recreation  
2115 S.E. Morrison Street  
Portland, Oregon 97214  
INNER CITY, Oct. 1-6, 1973

Ms. Mary Ann Normandin  
Assistant to the President  
Lewis and Clark College  
Portland, Oregon  
AILEY, Oct. 25-27, 1973

Mr. Theodore Sizer  
Theatre Professor  
Pacific University  
Route 1, Box 253  
Forest Grove, Oregon  
FIRST CHAMBER, Nov. 5-10, 1973

## PENNSYLVANIA

Mr. Richard Kirschner  
The Annenberg Center  
3680 Walnut Street  
University of Pennsylvania  
Philadelphia, Pennsylvania 19104  
FARBER, Sept. 28-30, 1973  
GRAND UNION, Feb. 8-10, 1974  
THARP, Apr. 5-7, 1974

Dr. Richard Duprey  
Walnut St. Theatre  
9th and Walnut Streets  
Philadelphia, Pennsylvania 19107  
TAYLOR, Oct. 16-21, 1973  
INNER CITY, Nov. 5-7, 1973  
GRAHAM, Nov. 8-13, 1973  
AILEY, Feb. 19-24, 1974  
TRADITIONAL JAZZ DANCE COMPANY, Mar. 22-24, 1974  
GOSLAR, Apr. 29-May 1, 1974  
LEWITZKY, May 10-12, 1974

Ms. Patricia Boyer  
Director of Modern Dance  
Department of Physical Education  
Swarthmore College  
Swarthmore, Pennsylvania 19081  
RODGERS, Oct. 17-19, 1973  
NAGRIN, Jan. 31-Feb. 2, 1974

Mr. Robert Bernat  
Executive Director  
Pennsylvania Council on the Arts  
503 North Front Street  
Harrisburg, Pennsylvania 17101  
PENNSYLVANIA BALLET, Oct. 23-28,  
Oct. 30-Nov. 4 & Nov. 19-24, 1973

Ms. Johni Stover  
College Union Program Advisor  
College Union Office  
Slippery Rock State College  
Slippery Rock, Pennsylvania 19081  
TAYLOR, Oct. 24-26, 1973  
SOLOMONS, Mar. 7-9, 1974

Ms. Donna Nelson  
Bryn-Mawr/Haverford Arts Council  
Bryn-Mawr College  
Bryn-Mawr, Pennsylvania 19010  
HAWKINS, Nov. 4-6, 1973  
RIVERA, Mar. 28-30, 1974

Ms. Christine Tibbits  
Assistant Director  
Student Activities  
Kutztown State College  
Kutztown, Pennsylvania 19530  
SOLOMONS, Nov. 5-7, 1973  
NORTH CAROLINA DANCE-THEATRE, Apr. 24-26, 1974

Ms. Jacqueline Feddock  
Assistant Dean of Student Activities  
Villanova University  
Villanova, Pennsylvania 19085  
HAWKINS, Nov. 7-9, 1973  
GOSLAR, Apr. 22-24, 1974

Mr. Daniel M. Meloro  
Assistant Director of Student Activities  
University of Pittsburgh  
Pittsburgh, Pennsylvania 15213  
SANASARDO, Dec. 3-5, 1973

Mr. Charles Bruckman  
North Hills Performing Arts Center  
P.O. Box 11103  
Pittsburgh, Pennsylvania 15237  
SANASARDO, Dec. 6-8, 1973

Ms. Jonette Lantos  
Director  
Dance Theatre  
College Misericordia  
Dallas, Pennsylvania 18612  
and  
Mr. Edward Baltruchitis  
Assistant Dean  
Concert and Lecture Advisor  
Wilkes College  
Wilkes-Barre, Pennsylvania 18703  
CHICAGO CONTEMPORARY DANCE THEATRE,  
Feb. 13-15, 1974  
ACME, Mar. 25-27, 1974

Ms. Nina Brown  
c/o Schwab Auditorium  
Pennsylvania State University  
University Park, Pennsylvania 16802  
GOSLAR, Feb. 14-16, 1974  
AILEY, Mar. 21-23, 1974

Mr. Francis Mayville  
International Cultural Exchange, Inc.  
The International Theatre  
Pittsburgh, Pennsylvania 15205  
GRECO, Feb. 14-16, 1974

Mr. Manuel Levine  
(Pittsburgh Dance Council)  
Heinz Hall  
600 Penn Avenue  
Pittsburgh, Pennsylvania 15222  
AILEY, Mar. 4-9, 1974

#### PUERTO RICO

Mr. Jorge Martinez Sola  
Department of Cultural Activities  
University of Puerto Rico  
Rio Piedras, Puerto Rico  
WAGONER, Nov. 28-30, 1973  
CINCINNATI BALLET, Mar. 27-Apr. 2, 1974

#### RHODE ISLAND

Mr. Glen Sauls  
Rhode Island Arts Foundation at Newport, Inc.  
23 Bridge Street  
Newport, Rhode Island 02840  
BALLET REPERTORY COMPANY,  
Jul 30-Aug. 1, 1973

Ms. Marguerite Ruffino  
Artistic Director  
Artists Internationale  
18 Woodland Terrace  
Providence, Rhode Island 02906  
HOUSTON BALLET, Nov. 9-11, 1973  
REDLICH, May 2-4, 1974

Ms. Billie Ann Burrill  
Rhode Island College  
Fine Arts Series  
600 Mt. Pleasant Avenue  
Providence, Rhode Island 02908  
LIMON, Jan. 10-12, 1974

#### SOUTH CAROLINA

Mrs. W. H. McIntyre  
Marlboro Area Arts Council  
927 East Main  
Bennettsville, South Carolina  
CINCINNATI BALLET, Sept. 26-28, 1973

Mr. James Boivin  
Director  
Metropolitan Arts Council  
19 S. Irvine  
Greenville, South Carolina 29601  
CINCINNATI BALLET, Sept. 29-Oct. 4, 1973  
TAYLOR, Jan. 28-30, 1974

Ms. Nancy Zupp  
Director  
Coker College Dance Theatre  
511 Coker College  
Hartsville, South Carolina 29550  
LOUIS, Oct. 8-10, 1973

Ms. Gretchen Laatsch  
University Union  
Box 85141  
University of South Carolina  
Columbia, South Carolina 29208  
COHEN, Oct. 10-12, 1973  
ACME, Jan. 21-23, 1974

Ms. Mary Wylie Ford  
Department of Physical Education  
Winthrop College  
Rock Hill, South Carolina 29730  
OVED, Oct. 22-27, 1973



## **SOUTH DAKOTA**

Mrs. Charlotte Carver  
Executive Director  
South Dakota Fine Arts Council  
108 West 11th Street  
Sioux Falls, South Dakota  
BALLET REPERTORY COMPANY, Nov. 13-15  
& 16-18, 1973  
UTAH REPERTORY DANCE THEATRE, Mar. 28-30  
& Mar. 31-Apr. 2, 1974

## **TEXAS**

Mr. Doria Avila  
Executive Director  
Rio Grande Valley Ballet Foundation  
P.O. Box 3644  
McAllen, Texas 78501  
BOSTON BALLET CHAMBER COMPANY, Oct. 8-10, 1973  
MATTEO, Apr. 22-24, 1974

Ms. Aileen Lockhart  
College of Health, Physical Education and Recreation  
Texas Woman's University  
Denton, Texas  
OVED, Oct. 15-17, 1973  
LIMON, Mar. 7-9, 1974

Ms. Ann Sartor  
University of Houston  
Program Council  
University Center, Rm. 274  
Houston, Texas  
FAISON, Oct. 17-19, 1973  
LOUIS, Jan. 30-Feb. 1, 1974

Ms. Jane Jordan Smith  
Cultural Entertainment Committee  
Texas Union, Rm. 346  
University of Texas  
Austin, Texas 78712  
BALLET REPERTORY COMPANY, Nov. 6-8, 1973  
NIKOLAIS, Mar. 4-6, 1974

Mr. Pat Russell, Jr.  
Dallas Civic Ballet Society  
3601 Rawlins  
Dallas, Texas 75219  
HOUSTON BALLET, Dec. 17-23, 1973

Mr. Robert Whalin  
Allied Arts Committee  
Southwestern Texas State University  
San Marcos, Texas  
HAWKINS, Mar. 4-9, 1974

Dr. Dorothy Pijan  
Director  
University Activities & Programs  
Student Union Building  
North Texas State University  
Denton, Texas 76203  
FIRST CHAMBER, Mar. 7-9, 1974  
HAWKINS, Mar. 11-16, 1974

Mr. Buddy Gurganus  
Houston Contemporary Dance Theatre  
4010 Oakville  
Houston, Texas  
KEUTER,

## **UTAH**

Mr. Gerald R. Sherratt  
Assistant to the President  
Utah State University  
Logan, Utah 84322  
AMERICANA DANCE THEATRE, Aug. 6-11, 1973

## **VERMONT**

Mr. Rick Weidman  
Summer Arts Coordinator  
Johnson State College  
Johnson, Vermont 05656  
NAGRIN, Jul. 15-20, 1973

## **VIRGIN ISLANDS**

Mr. Stephen J. Bostic  
Executive Director  
Virgin Islands Council on the Arts  
Caravelle Arcade  
Christiansted, St. Croix  
U.S. Virgin Islands 00820  
CINCINNATI BALLET, Mar. 20-27, 1974

## **VIRGINIA**

Mr. George D. Morton  
Tidewater Arts Festival  
444 Pennsylvania Avenue  
Norfolk, Virginia 23508  
WAGONER, Jul. 12-14, 1973  
FIRST CHAMBER, Jul. 19-21, 1973

Executive Director  
The Wolf Trap Foundation  
Wolf Trap Farm Park for the Performing Arts  
1624 Trap Road  
Vienna, Virginia 22180  
AILEY, Aug. 21-23, 1973

Ms. Lorraine Slade  
Virginia Museum of Fine Arts  
Boulevard and Grove Streets  
Richmond, Virginia 23221  
POMARE, Sept. 27-29, 1973  
LOUIS, Oct. 18-20, 1973  
Dr. John Lyon  
Chairman  
Artists and Lecture Committee  
Madison College  
Harrisonburg, Virginia 22801  
NORTH CAROLINA DANCE-THEATRE, Oct. 2-4, 1973  
SOLOMONS, Mar. 25-27, 1974

Mr. William C. Ostrom  
Administrator  
Lynchburg Fine Arts Center, Inc.  
1815 Thomson Drive  
Lynchburg, Virginia 24501  
ATLANTA BALLET, Oct. 8-10, 1973  
DANCES WE DANCE, Mar. 28-30, 1974

Ms. Frances Wessells  
8213 Robert Bruce Drive  
Richmond, Virginia 23235  
(for University of Richmond)  
HAWKINS, Feb. 18-23, 1974

## **WASHINGTON**

Mr. Donovan Gray  
Pioneer Square Performing Arts Association  
2607 8th Avenue West  
Seattle, Washington 98119  
FIRST CHAMBER, Jul. 28-Sept. 1, 1973

Mr. Donald Thulean  
Spokane Symphony  
Spokane, Washington  
FIRST CHAMBER, Oct. 2-12, 1973

Mr. William Earl  
Seattle Dance Advisory Council  
800 Lake Washington Blvd.  
Seattle, Washington 98122  
AILEY, Oct. 22-24, 1973  
DANCES WE DANCE, Feb. 4-18, 1974

Mr. Jack Kukuk  
Washington State Cultural Enrichment Program  
305 Harrison Street, Room 112  
Seattle, Washington 98109  
THEATRE FLAMENCO, Oct. 29-Nov. 10, 1973  
MATTEO, Apr. 29-May 4, 1974

#### WEST VIRGINIA

Mr. Douglas Bumgardner  
West Virginia Association of Colleges and Universities  
818 Commerce Square  
Charleston, West Virginia 25301  
GRECO, Feb. 18-Mar. 10, 1974

#### WISCONSIN

Ms. Susan Spalding  
School of Fine Arts — Department of Dance  
University of Wisconsin  
Milwaukee, Wisconsin 53201  
FIRST CHAMBER, Jul. 5-7, 1973  
LIMON, Mar. 17-30, 1974

Sister Laura Lampe  
Coordinator  
Society of Fine Arts  
Alverno College  
3401 S. 39th St.  
Milwaukee, Wisconsin 53215  
RIRIE-WOODBURY, Oct. 11-13, 1973

Mr. William Dawson  
Wisconsin Union  
University of Wisconsin-Madison  
800 Langdon Street  
Madison, Wisconsin 53706  
NIKOLAIS, Dec. 6-8, 1973  
FARBER, Mar. 21-23, 1974

Mr. Tom Birmingham  
Director of Lectures & Fine Arts  
University of Wisconsin-Green Bay  
Green Bay, Wisconsin 54302  
BALLET REPERTORY COMPANY, Feb. 18-20, 1974  
GOSLAR, Apr. 1-3, 1974

#### WYOMING

Ms. Jean McClintock  
Cheyenne Patrons of the Dance  
1211 Richardson Court  
Cheyenne, Wyoming  
INNER CITY, Nov. 12-14, 1973  
BOSTON BALLET CHAMBER COMPANY, Mar. 5-7, 1974

## NOTES

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